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A HISTORY OF MUSIC  
IN PICTURES

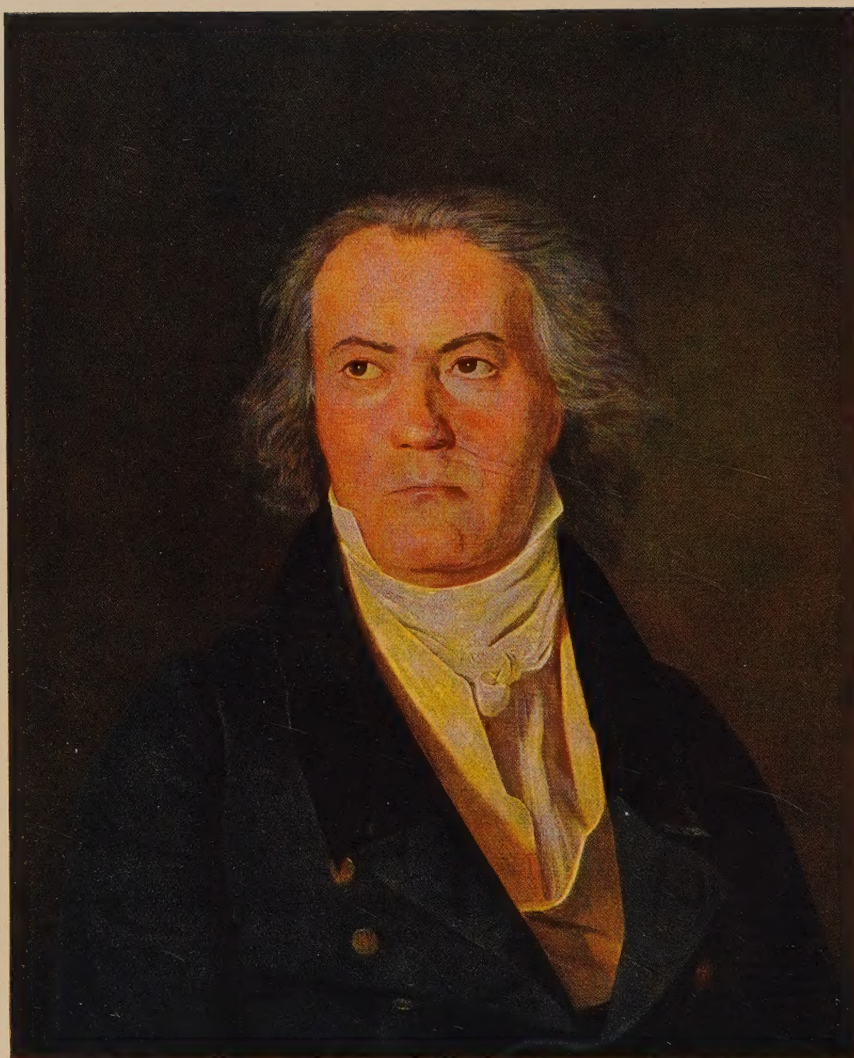












LUDWIG VAN BEETHOVEN

After an original Portrait in Oils, painted in 1823 by F. G. Waldmüller,  
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# A HISTORY OF MUSIC IN PICTURES

EDITED BY  
GEORG KINSKY

WITH THE CO-OPERATION OF  
ROBERT HAAS, HANS SCHNOOR  
AND OTHER EXPERTS

WITH AN INTRODUCTION  
BY  
ERIC BLOM

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## FOREWORD

THE awakening, in the 19<sup>th</sup> century, of the historical sense under the stimulus of such far-sighted thinkers as Herder and Winckelmann prepared the way at the same time for a scientific account of the development of music. The task which confronts music historians of today is that of fitting art-facts into their right place within the broad framework of intellectual and cultural linkages. In view of its purely scientific basis, music history has become recognized as an independent branch of pedagogy and research, and is now aspiring, with encouraging results, to the position long held by the histories of its sister arts. A large force of professional workers is engaged on its problems, foremost of which at the moment is the key-inquiry into the nature and significance of musical style. The profusion of problems, alien to modern feeling, which arises in this connexion may account for the slight interest taken by amateurs in general in the results of musical research — notwithstanding the recent successful co-operation between workers and performers in attempts to revive the still neglected treasures of the past and introduce them to the present as the stimulating elements of a new renaissance.

A similar attempt is made, by the publication of this book, to stimulate the revival of music history for pleasure and profit. The intention is to mirror its course throughout the centuries and present the reflections to our readers “in pictures”, although we realize that pictorial representations can be but makeshifts in visualizing the growth of an art of sound of a different variety from our own. Yet pictorial representations are in many cases the only aids to an insight into the musical life and activity of bygone times; apart from some unimportant exceptions they are indeed the only proofs left to us which still reflect the flourishing musical culture of antiquity, now long since vanished, and a great part of the mediæval. These pictures alone can give us a conception of that which modern renderings fail to give, or give imperfectly. They alone can supplement and strengthen our slender knowledge of the actual music of former times. In the monuments erected to music by the sculptor’s art, in the illumination and notation of old manuscripts, in the portrayal of the singers, of instruments and those who play them, we see revealed the face and stamp of the age, the spirit of an environment to which in due time the greatest creative minds rose superior. But the nearer we come to the favoured age of the Renaissance and the threshold of modern times — the dawn of the *nuove musiche*, of monody — the more extensive and varied becomes the field of vision, amplified and rounded off as it is by portraits and autographs of famous composers, by specimens of printed music and a survey of the families of instruments. In the Baroque period the new art-form of opera claims a substantial place in the narrative, while from the 18<sup>th</sup> century onward — the age of classicism — biographical examples predominate, and the creations of painter and sculptor fall somewhat into the background.



That this is emphatically no mere picture-book, however, is evident from the whole layout of the work, which is designed as a source of inspiration and instruction to every serious music-lover and also as a supplement — in respect of its living outlook — to every book on music history, whether scientific or popular. It embraces a space of four thousand five hundred years; the series of illustrations begins with sculptures from Asia dating from the middle of the 3<sup>rd</sup> millennium B.C. and closes with portraits of the pioneers of Impressionism. The limitations imposed by the single handy volume form necessitated a severe sifting of the mass of material, amounting to some 2,500 illustrations, which was the outcome of years of diligent research. In making the selection the centre of gravity was deliberately placed in earlier times — up to the 17<sup>th</sup> century inclusive — since the pictorial material of later times is sufficiently familiar and easily available in such a work, for instance, as Gustav Kanth's *Bilder-Atlas zur Musikgeschichte von Bach bis Strauss* (Berlin 1911). This applies particularly to the 19<sup>th</sup> century, which is dealt with purely as a cross-section containing specimens of outstanding names. The music of the present day has been excluded — and that not for considerations of space alone. Its foundation is placed at about the year 1910 and portraits are given of Strauss, Mahler, Reger, Busoni, and Debussy: master-composers whose names have in the meantime become "historical".

The editor and the publishers of the book have met with liberal and willing assistance both at home and abroad: the directors of a large number of museums, picture galleries, libraries, archives, and publishing houses, and the owners of private collections, have displayed a gratifying interest in the undertaking, thus rendering its publication possible. At the head of the list must be placed the music departments of the Prussian Staatsbibliothek, Berlin (Prof. Dr. Wilhelm Altmann and Johannes Wolf), the British Museum, London (the late W. Barclay Squire), and the Nationalbibliothek, Vienna (Prof. Dr. Robert Haas). We have further to thank the Liceo Musicale di Bologna (Francesco Vatielli), the former Heyer collection of instruments at the Musikwissenschaftliche Institut, Leipzig (Prof. Dr. Theodor Kroyer), and the museum of the Gesellschaft der Musikfreunde, Vienna (the late Prof. Dr. Eusebius Mandyczewski). The treasures assembled for the Frankfurt Exhibition of 1927 (*Musik im Leben der Völker*) also yielded valuable booty. The whole of the editing and classification of material was in the hands of the undersigned, who was assisted by a number of well-known experts, through whose untiring zeal the illustrations for individual sections of the book were obtained: Gerald Cooper, London (*England*); Prof. Dr. Robert Haas, Vienna (*Notation and Opera*); Dr. Emil Kunze, Athens (*Antiquity*); Henry Prunières, Paris (*France*); J. B. Trend, London (*Spain*); and Dr. Heinz Zirnbauer, Munich (*Mediaeval Miniatures*). The editor's sincere thanks are due to these and the many helpers who remain anonymous, as well as to his friend Dr. Hans Schnoor of Dresden, who drew up the preliminary schemes, and to two young student-colleagues who rendered service by obtaining pictures and preparing the work for the press: Erhard Göpel (*cand. phil.*) of Leipzig and Walter Schürenberg of München-Gladbach.

Cologne, Summer 1929.

GEORG KINSKY.

## INTRODUCTION

Iconography is a neglected branch of musical science. Those who have brought out an illustrated book on any musical subject can tell a tale of research and labour compared with which the writing of the text itself was a holiday task. Despite the unfailing courtesy and helpfulness encountered at libraries, museums and art galleries, a musical writer could scarcely become engaged in a more exhausting process than that of elucidating a given subject by a set of pictures, while the search after some particular illustration too often proves altogether baffling. The almost limitless collection of books on music in the British Museum is readily accessible through the catalogue and the subject index, but illustrations in these books, which might be an invaluable aid to musical research, are frequently brought to light only by a fortunate accident. The admirable print room at the same institution is even more interesting to an author from the iconographical point of view because much of the material stored there has never been reproduced in books; but although the collection is a treasure house, the fact that it has not so far been catalogued renders it less useful than it might be. To give only two instances. How many musicians are aware that a recently discovered portrait of Orlandus Lassus is reproduced in Adolf Sandberger's "Ausgewählte Aufsätze zur Musikgeschichte"? Who can tell whether there is not an unknown likeness of Handel on some engraving safely stored under "London Coffee Houses" or "Tavern Scenes of the 18<sup>th</sup> Century"?

There are, further, useful pictures in our art collections, such as those of the two ladies at the virginals by Vermeer in the National Gallery, Jan Steen's "Harpsichord Lesson" and "Lute Player" in the Wallace Collection, and many other equally valuable pictorial aids to the study of old instruments. Again, we have the instruments themselves at the Victoria and Albert Museum, the Royal College of Music, and elsewhere. Thus it is in London; thus it is, multiplied a thousandfold, in all the places in Europe and beyond where art and art documents are stored.

The writer on music may be told that it is part of his business, and not the least fascinating part after all, to undertake research of this sort. Well and good; but what of those for whom the study of musical matters can only be a diversion? There are such people, — perhaps as many to-day as ever, — and nobody who displays any sort of interest in music is more deserving than they of professional assistance. They cannot wander from pillar to post every time they wish to see an instrument or a print or a portrait that might remove a doubt or settle a point of dispute, and they have no time for elaborate investigations. Neither, for that matter, has the executive professional musician.

It is not now beyond all probability that a central public music library will one day be established here, and it is hoped that one of the important features of such an institution will be a complete iconographical index referring to prints and book illustrations to be found in the collection. This has in fact already made some progress, but must necessarily remain in



private hands until the opportunity comes to realize the ultimate aim to make it public property. It should one day become possible to see portraits of any musician, pictures of any instrument and pictorial representations of all sorts of musico-historical events at a moment's notice. Even so, however, the student and the lover of music will only be able to peer into this or that corner of musical history: they will not, except with some trouble, have a pictorial survey of that history as a whole.

The present book offers such a survey almost literally at a glance. It is not a history so much as an aid to history, for it presents facts without explaining them, except by the briefest of notes. That is not to say that it fails to elucidate them, for although it does not expound them verbally, it immediately stimulates the beholder's imagination and so replaces the narrative of an event or the description of some instrument and the music played on it by another kind of information which, where the object of inquiry is more important as an art than as a science, is at least as trustworthy as that furnished by the chronicler and the critic. The sight of a portrait of Matthew Locke or Hasse or Rameau tells us nothing about their music if we are not acquainted with it already; but if we know only a little, it is curious to find how much more definitely it seems to take its place in the whole trend of the art, once we have come face to face with the composer. His outward appearance somehow adds to our understanding of what his music tells us of its period, while the expression of his face, once retained by the memory, goes far towards dispelling the notion, too easily conceived through hearing alone, that one old composer's work is very much of a piece with that of all his contemporaries. There may be no resemblance between his features and those of his music, — we must in fact beware of seeking it, — but once an auditive impression has been strengthened by a visual one, it is much more likely to remain. A composer's autograph has almost as strong an associative effect. One need be no graphologist to see in a signature or in a manuscript music page something of a man's character and, it follows, the character of his work.

For the study of musical instruments, without which the study of music itself is fraught with countless obscurities and confusions, this book will henceforth be one of the important sources. Never, surely, have so many illustrations been assembled to give us an insight into the appearance and use of obsolete instruments. Especially commendable is the extent of the collection of pictures showing this or that instrument actually played. In many cases we almost seem to hear what kind of music was performed on these forgotten contrivances: the look or the attitude of the player is often astonishingly evocative. Can we doubt, on seeing the Ghent altar piece by the van Eycks (p. 56), that the music of the time, — these angels might be singing Binchois or Dufay or Dunstable, — which now seems so frigid to us on paper, has intense emotional expression? Must not several pictures of figures playing in consort music of an obviously sacred character (as on p. 53, for example) lead us to the conclusion that early church music was by no means so exclusively vocal as we are taught to believe, though the instruments must have merely doubled vocal parts or may in some cases have been employed to play them alone? Again, the picture of an angel playing the hurdy-gurdy (organistrum, p. 58, 2) tells us some interesting things: it shows that this instrument once had a dignity it lost later, if not that religious music in and before the 15<sup>th</sup> century was not always as dignified as we imagine. The latter view is confirmed also by the "angel concerts" (p. 70 has a good example). If angels could be imagined to play bagpipes and tambourines and cymbals, human

beings too must have used them in their devotions. Two things of vast importance to our knowledge of this period are attested by pictures, things which musical history that takes its records from written documents tells us but vaguely: — there was no gulf between sacred and secular music, and though no instrumental music is preserved, it was evidently widely practised, both extemporaneously and in the form of accompaniment to vocal music. In short, where knowledge fails us, conjecture is often so stimulated by this picture book as to give us of itself a new insight into many phases of musical evolution. The work does not appear before us laden with erudition, though much has gone to its making; but nobody will look through it without feeling that information is acquired or, if one likes to fancy that there is none left to acquire, consolidated and clarified.

\*            \*

Up to the middle ages, — let us say the time of Hucbald of St. Amand, which is duly dealt with, — the results of this book are those of archæological rather than musicological research. We know so little about the music that was played on the instruments shown on the first thirty pages or so, that it was merely a question of obtaining as much representative material as could be found in various museums and collections and letting it speak for itself as best it can. It tells us, in the nature of things, a little more at any rate about instrumental than about vocal music. Tradition has it that all music up to the invention of the organum, or diaphony, was entirely non-harmonic, which is far easier to accept from a narrative history than from pictorial evidence. Is it possible, we cannot help asking, that all those assemblies of instruments seen on Assyrian sculptures, on Egyptian mural paintings, in Greek plastic art, invariably played in unison? Were two harp strings really never struck simultaneously and were the two pipes of the Greek aulos always played in unison or in alternation, difficult though it must have been to avoid blowing two different notes at once? Was it not inevitable that some sort of harmony should occasionally be produced, even if only by accident, and must not such accidents, if nothing else, have led to the discovery of harmony long before the period at which musical history places it?

The gap between the Roman age (p. 21) and the 8<sup>th</sup> century — (p. 31 would have been better placed before p. 30) — must not be regarded as strictly chronologically bridged by the eight pages devoted to the East. Oriental instruments, owing to the tenacious conservatism which has preserved them, and their music, unaltered for many centuries, cannot with any degree of certainty be placed in the time of their origin. Thus 18<sup>th</sup> century Japanese woodcuts (p. 25) do not show typical 18<sup>th</sup> century instruments, but instruments of considerable antiquity still in use at that time. Modern Japanese pictures, which incidentally would exhibit a similar traditionalism in graphic art by displaying very much the same style of representation, would show them still in use to-day.

There are plenty of good reasons, then, for the omissions and for the somewhat uncertain chronology in these early pages, reasons quite independent of musico-historical scholarship. Neither need the compiler's learning be called in question during the perusal of the subsequent pages, which in fact give more than enough evidence of it. There is always the possibility to be borne in mind that certain phases had perforce to be left unrepresented for lack of material. The author is no doubt well aware that the first exponents of the *ars nova* in France were Philippe de Vitry and Guillaume de Machaut in the 14<sup>th</sup> century, though in his book we do not come upon French music (as distinct



from instruments) until the 15<sup>th</sup> century. Probably there are no portraits of these two masters preserved, while the MSS by Machaut in the Bibliothèque Nationale and the Marquis de Vogüé's collection as well as Vitry's treatises may be either inaccessible or pictorially uninteresting.

If one considers that this work is produced in the country that cultivates music most widely to-day, one cannot but specially commend the fact that it shows no particular national bias. If for some periods German pictures seem to have been a little too extensively drawn upon, this is felt to be due to the greater accessibility of material rather than to any wish to emphasize a pre-eminence in music that does not date very far back. A natural tendency to go to the nearest source is especially noticeable where we come upon the engravings of Italian opera in Germany, which cover no less than five pages (pp. 182—6). It is true that they are more than delightful, but would it not have been possible to obtain equally charming prints of Italian opera in Italy?

\*       \*       \*

I cannot refrain from drawing attention to the remarkable way in which the enormous difficulty of naming the instruments on the old pictures has been met. Even were one able to claim a knowledge equal to that revealed by those who are responsible for the work, one would scarcely detect a single mistake. It may perhaps be questioned whether the *flûtes à bec* on pp. 244—5 ought not to have been called *Bockflöten* in the German edition, in which case the English translator would doubtless have called them "recorders". Apart from this, the only evasion that seems to have been committed in the descriptions of the older pictures is that of calling many of the bowed string instruments simply *Fiedeln* in German, which the translator renders, quite faithfully but equally vaguely, by "fiddles". A fiddle may be all sorts of things, and to use the name for any instrument in a work such as this is rather like describing some of the illustrations in a book on ornithology as those of "birds". Many of these instruments are undoubtedly rebecs, but others may be *viole da braccio*, *lire da braccio*, *gigues*, bowed *vihuelas*, or what not. I confess that I would not myself take the responsibility of naming them all.

Here again there is infinitely more to admire than to question. The obscure and often very primitively reproduced instruments shown on the earlier pages are generally labelled with a certainty that is astonishing. Musical research before the time of Notker Balbulus and Hucbald is so entangled with ethnography and archæology as to exasperate the musician who is anxious to know something of the æsthetics of his art in its infancy almost as much as it interests him. It is obvious that these two sciences have been well applied to the section dealing with antiquity and with the East. About the actual nature of music we get nothing from these pages but the vaguest suggestions; still, they are rather less indefinite than those found in narrative histories, for imagination supplies much that theory can but too imperfectly convey where it has no data. What is least usefully informative about music as an art is the section dealing with Oriental instruments, for although we can still hear the music of the East to-day very much as it must have been in ancient times, it is so completely divorced from our own as to be of no significance to our musical history. That is why after p. 29 the extra-European countries are dismissed for good and all. Nevertheless, they had to be included at this early stage, for a glance at these illustrations shows that the origin of every type of European instrument can be traced back to the East. The Occident supplied mechanical improvements, — the keyboard is a notable one, — but originated nothing.

To be a profitable source of information on the nature and the developments of the art of music these pictures should be studied in connexion with musico-historical literature; they will prove extraordinarily elucidating and help to impress facts upon the memory astonishingly. To books of reference, such as Grove's Dictionary, they are an invaluable supplement, even though that work is itself profusely illustrated. But if here they can merely follow such literary productions as Ambros's monumental History revised by Leichtentritt or the Oxford History, they definitely take the lead as a record of musical evolution considered as an aspect of human culture. No literary work on the subject can approach them as a demonstration of the indisputable fact that music is not an art which flourished in isolation, though Cecil Gray's recent History makes a brave attempt in this direction. That music would have been a vastly different thing but for its close alliance with the other arts, and that it influenced them in turn, has never been so convincingly shown as here.

It is in the nature of the case that what appears most clearly is its relation to the arts and crafts of sculpture, painting, drawing, engraving und printing. Its indebtedness to the theatre is scarcely less evident and its close alliance to the dance is illustrated with particular charm. Even architecture, the art most remote from music in practice, though Schelling's definition of it as frozen music brings their æsthetic ideals into proximity, is represented by views of various European opera houses. It must be confessed that music's nearest associate, literature, takes no place adequate to its importance in this book, not only because the connexion is obvious at every step in the evolution of the brother and sister arts, but because the inclusion of relevant pictures would have gone very much too far. Because innumerable operas have been based on subjects from Shakespeare, Goethe, Walter Scott and Victor Hugo, because poems by Burns, Heine, Verlaine and a hundred others have been endlessly set to music, it would have been preposterous to give portraits of even the outstanding figures in literature who indirectly enriched music. Yet even here the book is not found altogether wanting. Literary lights like Quinault and Metastasio, who as librettists had a great deal to do with the progress of opera, are duly present, and a minor personage like the Rev. Thomas Morell, who is now remembered only as Handel's librettist, justifies his place in a work like this. As for writers on music, who in truth rarely shine as literary craftsmen, they are liberally represented.

Even more than its alliance with the other arts, music here shows its fusion with the whole cultural setting and atmosphere of any given period. We see it taking a hand in the services of the church and the entertainments of the stage, follow it to the courts of princes and into the homes of the people, watch minstrels and town musicians engaged in its cult for their living, cloistered and chambered folk toying with it for love. These pictures cannot let us hear the music, but they somehow give a more vivid impression of its feeling and flavour at any period of its history than the most brilliant verbal description could do. Where the music is actually lost to us or no longer affords us æsthetic satisfaction, they are suggestive to a surprising degree, while that which we happily still possess and are still able to delight in seems to take on a new significance and colour and variety once we are familiar with its original environment. And above all, pictures have this advantage over the written word: — they tell the truth, neither more nor less, — truth unwarped by sentimentality and unembroidered by too exuberant an imagination or enthusiasm.

London, October, 1929.

ERIC BLOM.





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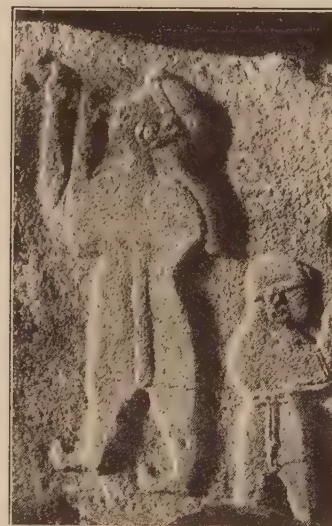
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Examples of Sumerian and Hittite art.: (1) Drummer. Fragment of a Sumerian steatite vessel, of the period of Gudea, the priest-king. Latter half of the third millenium B.C. Paris, Musée du Louvre. (2) Sacrificial scene, with a harper. Relief on a limestone pillar from the Sumerian king's palace at Tello. Gudea's period. Paris, Louvre. (3) Lute player (shepherd and dog). Sumerian clay relief. Middle or end of third millenium B.C. Philadelphia, Pennsylvania Museum. (4) and (5) Trumpeter and guitar player. Panel from the wall surrounding the Hittite Royal Castle at Ujuk. Beginning of first millenium B.C. Constantinople, Ottoman Museum.





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(1) Lute player. Basalt panel from east side of outer fortress tower of Sendschirli. 9<sup>th</sup> century B.C. Berlin, State Museum (Collection of West-Asiatic antiquities). (2) Harper. Alabaster relief from the palace of the Assyrian king, Assurnasirpal (883—859 B.C.) in Nimrud. London, British Museum. (3) Musicians in procession. Drummers (Tympanumists) and lute players. Basalt panel from the north wall of the hall of Sendschirli. Second half of 8<sup>th</sup> century B.C. Constantinople, Ottoman Museum.





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(1)—(3) Procession of musicians (Harpers, lyre-players, double-pipe players and others). Wall relief from the royal palace in Kuyundshik (Ruins of Nineveh) 8<sup>th</sup> and 7<sup>th</sup> century B.C. Time of King Sennacherib (705—681) and King Assurbanipal (668—626). (1) and (2) London, British Museum (3) Paris, Musée du Louvre. (4) Procession of musicians. Fragment of a Phoenician ivory box, from the palace at Nimrud. About 9<sup>th</sup> century B.C. London, British Museum.





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Period of the ancient kingdom, 4<sup>th</sup>—6<sup>th</sup> dynasty: (1) Female harpists, hand-clappers and flute players. Wall painting from the tomb of Snofrujenashtef in Daschour. 4<sup>th</sup> dynasty. 2825 B.C. Period of king Snofru. Cairo, Museum of Egyptian antiquities. (2) Musicians, hand-clappers, singers and female dancers. Wall relief from the tomb of Nensheftkai in Saggara. 5<sup>th</sup> dynasty. About 2700 B.C. Also in the Cairo Museum.





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New Kingdom period (17<sup>th</sup>—20<sup>th</sup> dynasty): (1) Lady eating a meal, musicians with harp, lute and manual drum. Wall painting from the tomb of Rechmere in Schech abd el Gurna. 18<sup>th</sup> dynasty. About 1475 B.C. Time of King Thutmos III. (2) Musicians with double hautboy, lute and harp. Wall painting from the Tomb of Nacht in Thebes. Also of the time of Thutmos III. (3) and (4) Lyre and harp players. Wall painting from the tomb of Zeserkereseneb in Schech abd el Gurna. 18<sup>th</sup> dynasty. 1415 B.C. Time of Thutmos IV.





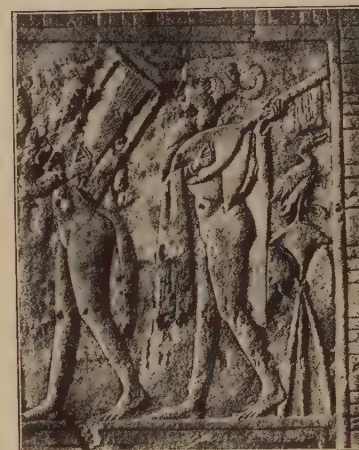
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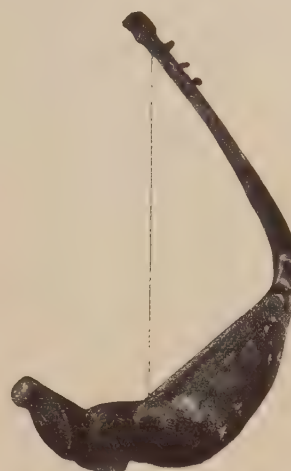
(1) Syrian Bedouins playing the lyre. From a wall painting in Beni Hassan. 12<sup>th</sup> dynasty, 1900 B.C. (middle kingdom period). (2) Dancing girls with hoop drums and clappers at a funeral. Limestone relief from a tomb in Saggara. Late in 18<sup>th</sup> dynasty, after 1400 B.C. Cairo Museum. (3) and (4) Triangular harp and "tub" drum players, lyre and lute player. Limestone relief from the time of the Persian rule. 4<sup>th</sup> century B.C. Alexandria Museum.



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Egyptian instruments: (1) Two sistrums (Temple rattles, Saissite) of bronze. 22<sup>th</sup>—25<sup>th</sup> dynasty, about 1000—600 B.C. London, British Museum. (2) Stand harp (left) and lyre (right). Berlin, Egyptian Museum. (3) Painted stand harp. 18<sup>th</sup> dynasty, 1450 B.C. London, British Museum. (4) Group of Egyptian instruments. Arm clappers (of ivory, bone and wood). Double clarinet, bronze sistrum. Sounding board of a bow harp, reeds. Berlin, Egyptian Museum.





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(1) and (2) Aulos blower (side and front view). (3) and (4) Harpist (Trigonon, triangular frame harp, side and front view). Marble idols from Keros, in the island of Amorgos. Cyclades art of the second half of third millenium B.C. Athens, National Museum.



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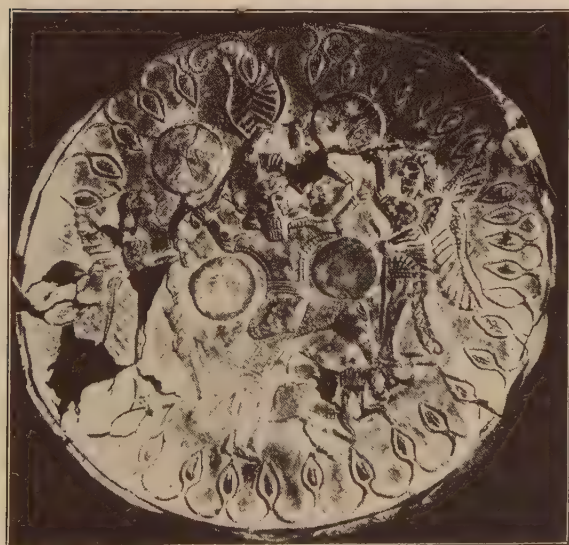
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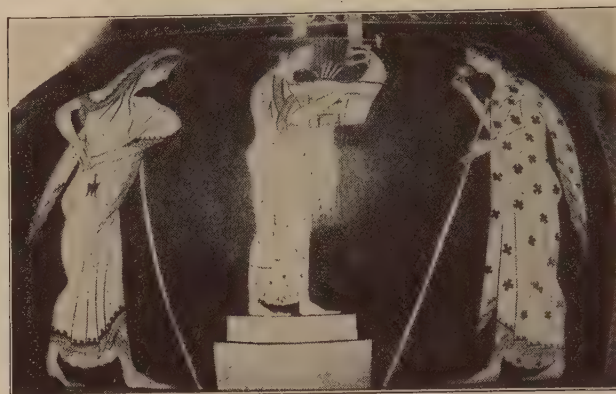
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(1) and (2) Sacrificial procession with aulos and lyre player from a limestone sarcophagus found at Hagia Triada in Crete. 1300 B.C. Heracleion Museum. (3) Reapers' procession with singers and sistrum players. Upper part of a Cretan steatite vessel. 1500 B.C. Heracleion Museum. (4) Processional Dance with a lyre player. Painting on the neck of a hydria from Analatos in Attica. 700 B.C. Athens, National Museum. (5) Cymbal players. Oriental Greek thin disc of bronze with embossed reliefs from the Mount Ida Zeus grotto in Crete. After 750 B.C. Heracleion Museum. (6) Cithara player. Fragment of an embossed bronze sheet from Olympia. End of 8<sup>th</sup> century B.C.





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(1) Dirge of the Nereids over the corpse of Achilles, and a Lyre carrier. From a Corinthian hydria from Cervetri. 550 B.C. Paris, Louvre. Photo Alinari. (2) Cithara player on pedestal. From an amphora of the workshop of the potter Andokides at Vulci. 530 B.C. Paris, Louvre. Photo Alinari. (3) Aulos player stepping on to the pedestal. From a cup of the vase painter Euphronius. 510 B.C. Paris, Louvre. (4) Drinker playing double aulos; the case of the instrument hangs in front of him. Painting inside an Attic drinking bowl from Orvieto. 500 B.C. Boston, Museum of Fine Arts. (5) Female dancer and player on the aulos, its case on the right. On an Attic lecythos from Gela. 460 B.C. Syracuse, National Museum. (6) Acrobats with an aulos player and spectators. On an Attic amphora from Kamiros in Rhodes. 535 B.C. Paris, Bibliothèque Nationale.



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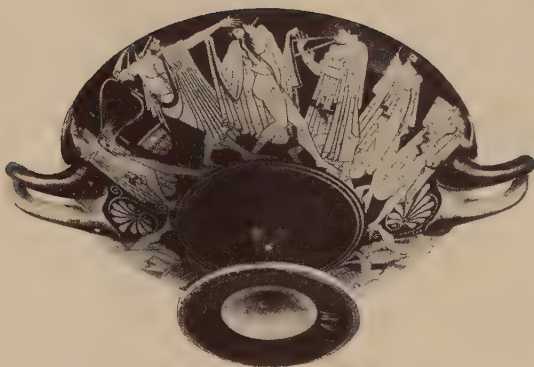
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(1) Aulos player (with the mouth-band, called Phorbeia) and dancer with krotals at a Symposium. From a drinking dish by the potter Python and the vase-painter Epictetos. From Vulei. 510 B.C. London, British Museum. (2) Komast with Lyre. From a drinking dish by the vase-painter Skythes. 510 B.C. Rome, Villa Giulia. (3) Silenus with cithara. From an Attic cup. 460 B.C. Vienna, Art History Museum. (4) Women playing with harp (sambyke), cithara and lyre. On a South Italian volute cup. End of 5<sup>th</sup> century B.C. Munich, Vase Collection. (5) Girl tuning a cithara. Brightly-coloured drinking dish. 470 B.C. Paris, Louve.





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(1) Orpheus playing the lyre among the Thracians. On an Attic cup from Gela. 440 B.C. Berlin, Vase collection. (2) Komasts with lyre and aulos. Drinking dish from the workshop of Brygos. 480 B.C. Wurzburg, University Art History Museum. (3) Aulos player at the preparations for a symposium. Resonating vessel from Cervetri. 540 B.C. Boston, Museum of Fine Arts. (4) Lesson in lyre-playing (Iphitos and Linos). Cithara above, in centre. Drinking vessel (Skyphos) from the workshop of Pistoxenos. 475 B.C. Schwerin, State Museum. (5) and (6) Komasts with vine stalk, cithara and krótals, victorious cithara player on a pedestal, from an Attic amphora of about 480 to 430 B.C. Rome, Vatican (Museo Gregoriano). Photo Alinari.





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(1) Lyre player. Side panel of an Altar (?) in Parian marble. 465 B.C. Boston, Museum of Fine Arts. (2) Girl playing the aulos. Similar side panel. Rome, Museo Nazionale. (3) Singer with lyre at a symposium. Marble relief, Greek mainland art. End of 5<sup>th</sup> century B.C. Rome, Museo Barracco. Photo Alinari.





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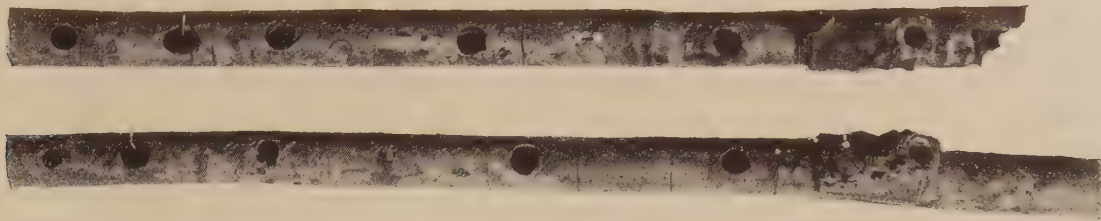


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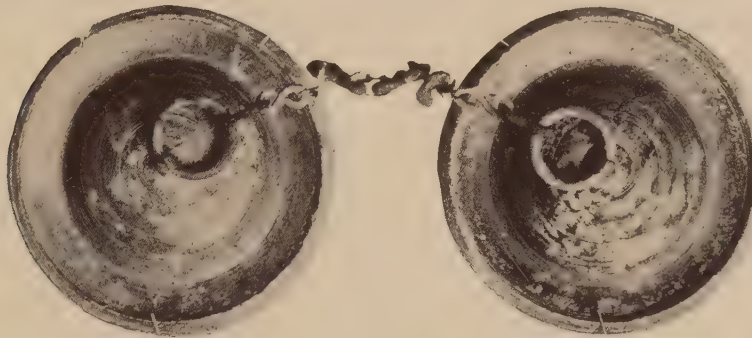


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(1) Three Muses. Left, aulos; right, lute. Marble relief from Mantinea. Work of the younger Praxiteles. 300 B.C. Athens, National Museum. (2) Satyr with foot clapper (krupezion). Restored Roman copy of a Greek marble statue. Florence, Uffizi. (3) Lute player. Terra-cotta figure from Tanagra. Paris, Louvre. Photo Alinari. (4) Satyr with syrinx. Bronze statuette from Pergamon. Berlin, Antiquarium. (5) Lute-playing Eros. Late Hellenistic terra-cotta figure from Kom-es-Shufaka in Egypt. Stuttgart, Museum. (6) Tomb stele of Niko with cithara. Limestone sculpture from Alexandria. Cairo, Museum. (7) Eros blowing German flute. Terra-cotta figure from Megara. Paris, Louvre. All these are of 3<sup>rd</sup>—2<sup>nd</sup> century B.C.



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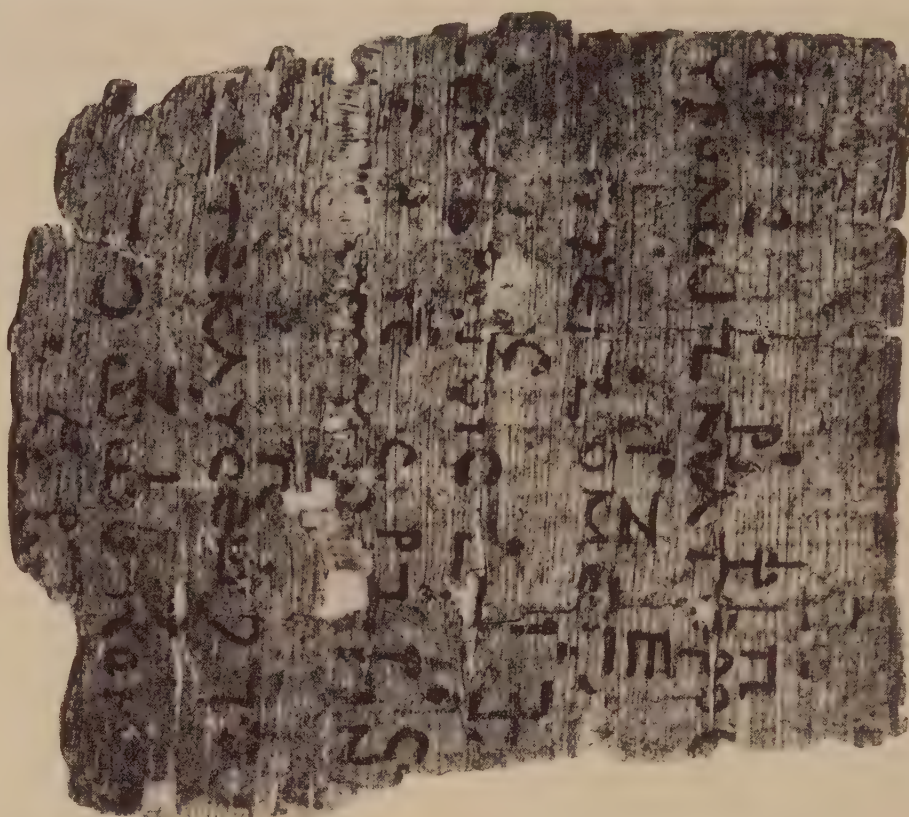
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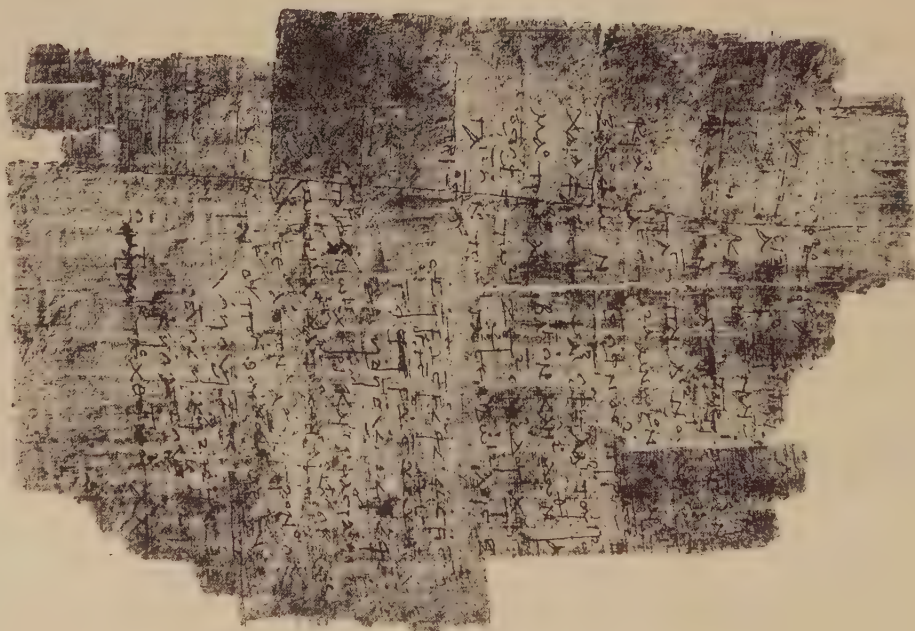
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(1) Two bronze (German) flutes (Plagiauloi) with busts of Maenads on the mouthpiece. London, British Museum. (2) Pair of bronze basins (cymbals). London, British Museum. (3) and (4) Sounding box of a bronze lyre with figures in relief. From Pantikapaion, the modern Kertsch. Crimea.





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(1) Portion of the first Stasimon (verse 330 f.) of the "Orestes" by Euripides. A unique example, discovered in 1892, of Greek chanted literary work. 1st century A.D. Vienna, National Library (formerly papyrus collection of the Archduke Rainer V). (2) Berlin papyrus (1918) with a Paean and a paragraph referring to the suicide of Ajax. Written about 160 A.D. Berlin, New Museum.





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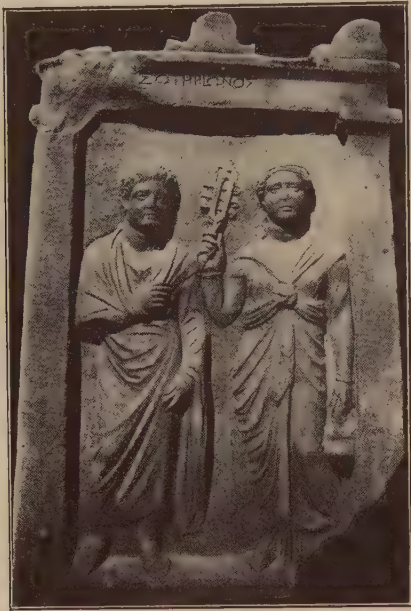
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(1) Youth playing the aulos. Restored wall painting by an Hellenistic painter from the Vigna Ammendola on the Appian Way near Rome. London, British Museum. (2) Cithara player. Wall painting (in the so-called second Pompeian style) from a villa near Boscoreale. Supposed copy of a painting of the first half of the 3<sup>rd</sup> century B.C. New York, Metropolitan Museum. (3) Harp player. Wall painting from the summer house of the Farnesina at Rome. End of 1<sup>st</sup> century B.C. Rome, Museo Nazionale. (4) Lyre player. Pompeian wall painting, a supposed copy of a painting of the 3<sup>rd</sup> century B.C. Naples, Museo Nazionale.





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- (1) Sistrum player. Marble sarcophagus of a priestess of Isis and her husband. About 50 A. D. Athens, National Museum. (2) Lute players. Part of Roman marble sarcophagus. 2<sup>nd</sup> century A. D. Paris, Louvre. (3) Priest of Cybele (Archigallus) with various instruments. 1<sup>st</sup> half of 2<sup>nd</sup> century A. D. Rome, Conservatory Palace. (4) Sacrificial scene with musical accompaniment (tuba and double tibia). Marble relief from a monument to the Emperor Marcus Aurelius in Ephesus. 165 A. D. Vienna, Art History Museum.





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(1) Dionysus procession. Maenads playing cymbals and aulos with movable rings, from which later the stops were evolved. Marble relief of 50 A.D. Naples, Museo Nazionale. Photo Brogi. (2) Silenus (with the so-called Phrygian flute) and Maenads. On a marble sarcophagus from Patras. Before 150 A.D. Athens, National Museum. Photo Alinari. (3) Funeral games with actors and a cithara player. Marble relief from a sarcophagus. 250 A.D. Rome, Villa Doria-Pamfili. Photo Bruckmann.





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(1) Gladiatorial combat accompanied by musical instruments. Tuba, organ, two horns (buccina or cornua). Mosaic pavement of a Roman Villa near Zliten in Tripoli. 3<sup>rd</sup> century A.D. (2) Hornblowers (buccinatores or cornicines) of the Roman army. Limestone relief from the Round temple dedicated in 109 A.D. by the Emperor Trajan to Mars Ultor at Adamklissa in the Dobrudscha. Bucharest, Museum. (3) Tombstone of the Roman cavalry trumpeter Andes. Limestone relief 2<sup>nd</sup> half of 1<sup>st</sup> century A.D. Mayence, Collection of the Society of Antiquarians. (4) Tuba players and gladiators. Part of a marble relief. 50 A.D. Munich, Glyptothek. (5) Trumpets from the Temple of Jerusalem. Relief on the Arch of Titus, dedicated at Rome in 81 A.D.

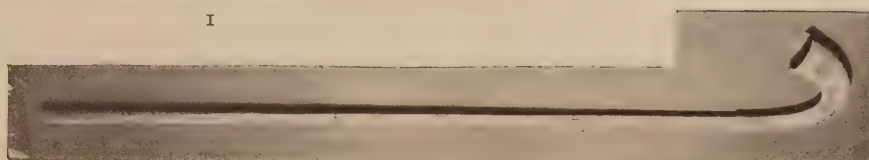




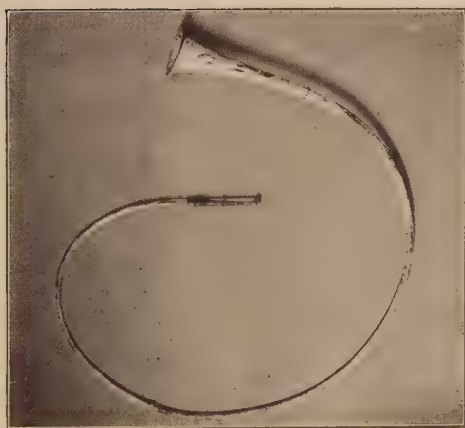
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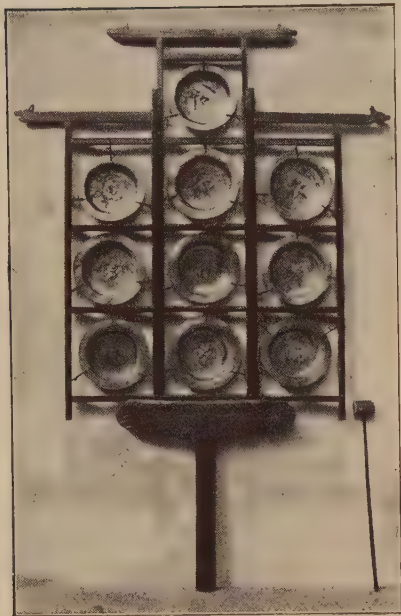
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(1) Lute and cithara, between them a book of notes and a plectrum. Relief from the limestone sarcophagus of a Roman musician. 2<sup>nd</sup> to 3<sup>rd</sup> cent. A.D. Arles, Museum. (2) Lyre with frame made of antelope horns. Relief from the tomb of the poetess Petronia Musa. Before 150 A.D. Rome, Villa Borghese. (3) Lituus (Roman trumpet). Facsimile of an instrument (found 1827 in Cervetri) in the Vatican Museum at Rome. Leipzig, Heyer collection. (4) Buccina (Tuba curva, Cornu: Roman war horn). Facsimile of an instrument dug up in Pompeii, now in the Vatican Museum at Rome. Leipzig, Heyer collection. (5) Band of Celtic warriors with trumpets. Relief inside a silver vessel from Gundestrup, Jutland. 1<sup>st</sup> cent. B.C. to 1<sup>st</sup> cent. A.D. Copenhagen, National Museum.





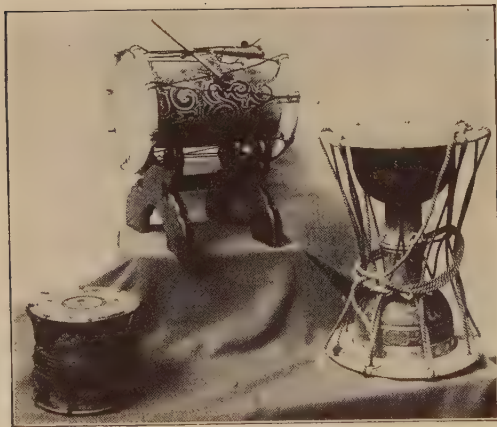
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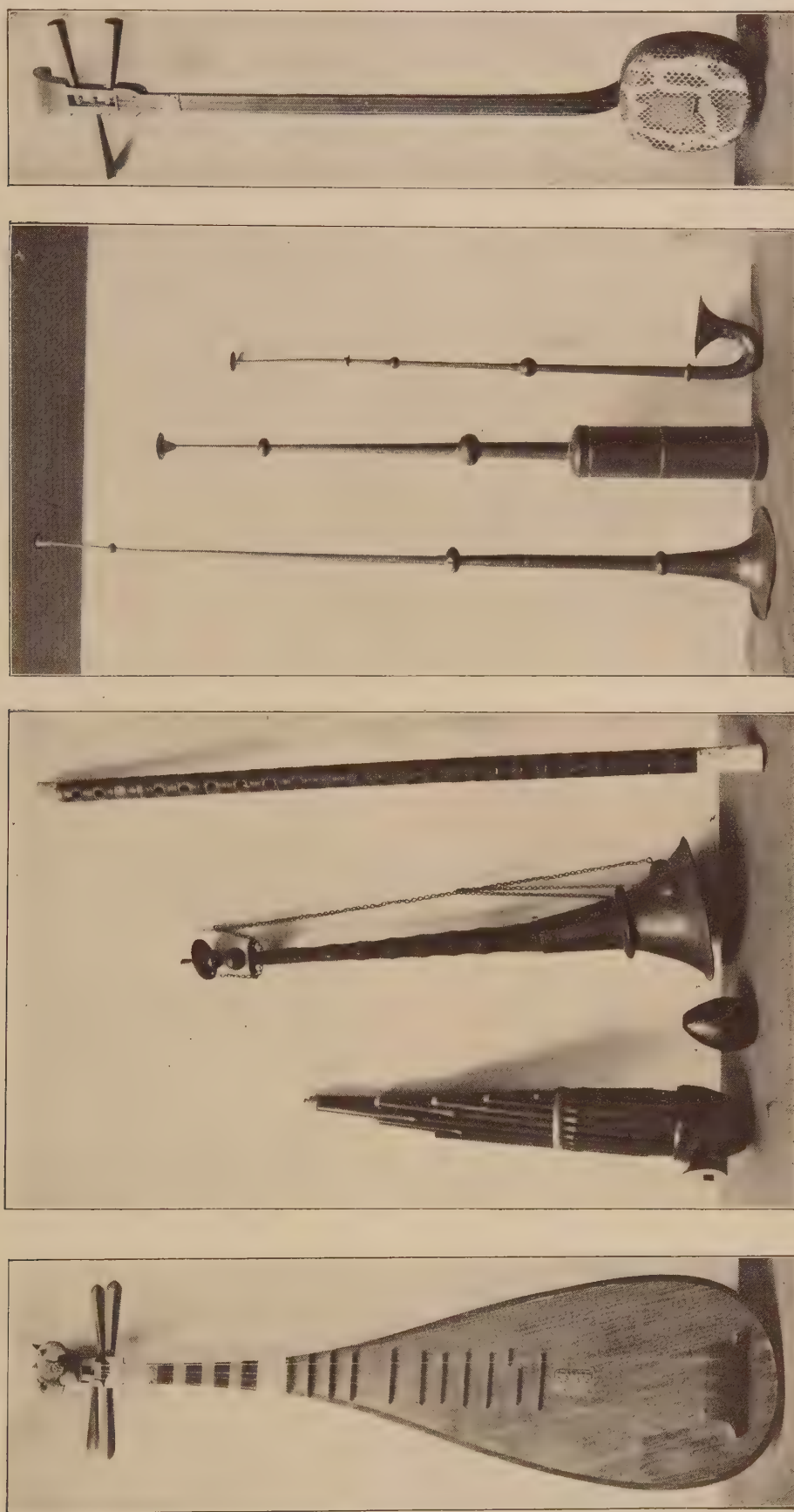


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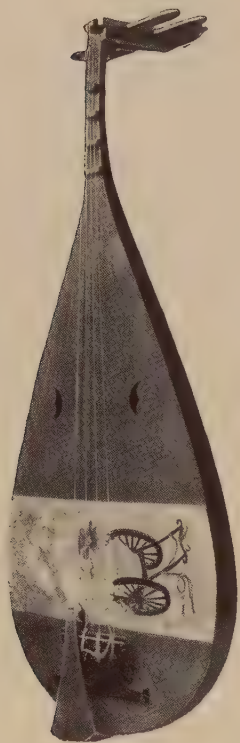
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(1) Yün lo, set of Chinese temple and palace Gongs. Wooden figure of a Buddhist monk (Taoist) playing on a Mu Yü (wooden fish, see 5). (3) Taiko, Japanese large drum with painted skins, in a wooden stand. (4) Tsuzumi and Kakko, small Japanese drums. (5) Ao yü and Mu yü, drums of fish shape. Used by Chinese priests. All these are in the Ethnological Museum at Leipzig.

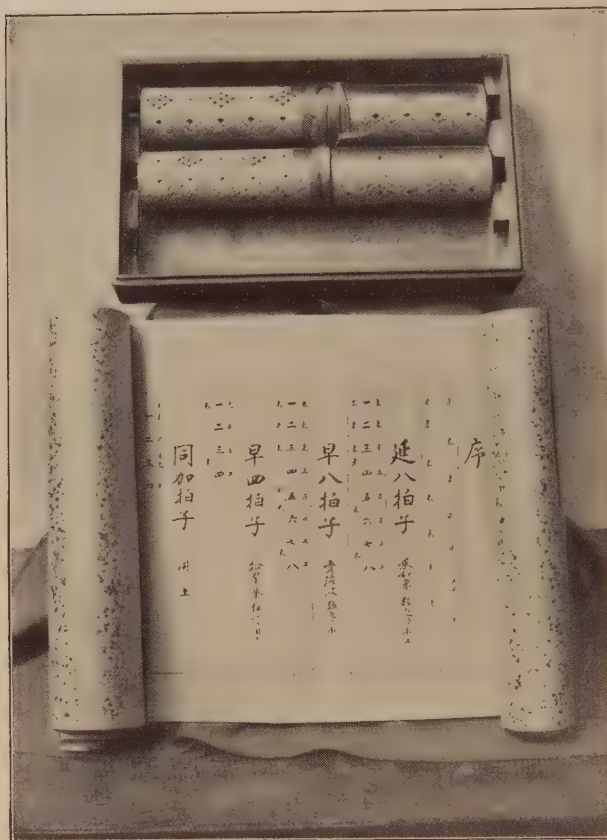


(1) P'i p'a (Japanese: Biwa), four-stringed Chinese lute with bat's head. (2) Seng (Japanese: So), Chinese wind instrument with vibrating reeds (mouth-organ, precursor of the European harmonium). (3) Heang teih or So na (Japanese: Carumera), Chinese pipes (corresponding to the Persian Zurna and the Indian Sanaï) with brass ornaments and sounding piece. (4) Ti tzo, Chinese (so-called German) flute of bamboo stem. (5)—(7) La pa, Hao t'ung (Huang teih, Japanese: Dokaku), Ca Kiao (Tung keo), Chinese trumpets, which are also used for ritual purposes at funerals and weddings. (8) Samisen (= three-stringed), East Asiatic long-necked plucked-string instrument with snake-skin cover. All these are in the Ethnological Museum, Leipzig.

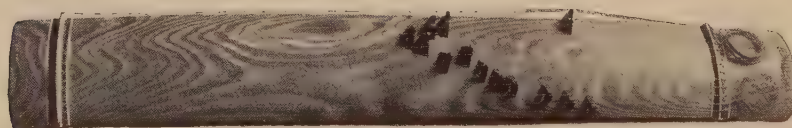




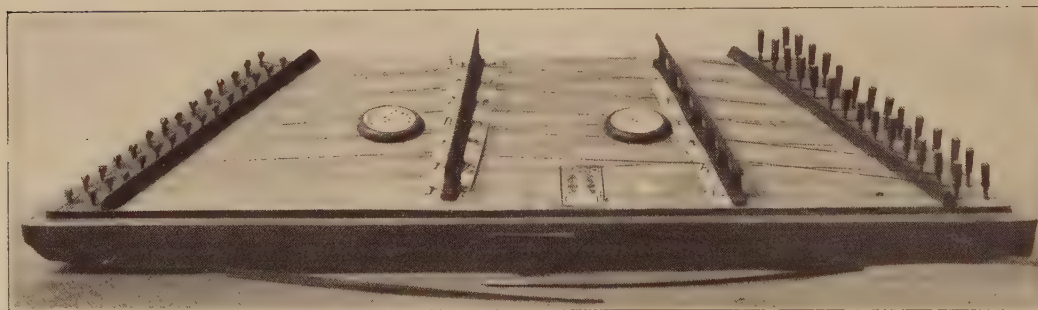
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(1) Biwa, four-stringed Japanese lute (like the Chinese P'i p'a) with its "Batsi" or plectrum. (2) Three rolls of Japanese music in wooden box. (3) Sonokoto (Takikoto), a large thirteen-stringed Japanese Koto, the favourite instrument of Japanese ladies. (4) Yang k'in ("foreign string player"), fourteen-stringed Chinese dulcimer, Santer, introduced from West Asia (Arabia and Persia). All these are in the Ethnological Museum, Leipzig.



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(1) and (2) Women playing the Samisen. (3) Women playing the Koto. Woodcut by Suzuki Harunobu (about 1725—1770).  
 (4) Female flute players (Gensoo and Yokihi). Woodcut by Kitagawa Utamaro (1753—1806).





(1) Kemânge, Persian four-stringed bow instrument, with its bow (Kemân). (2) King of Heaven (Ruler of the east side of Mount Meru) playing on the small lute (Chinese P'i p'a; Thibetan Pi-wang): Thibetan gilt wooden figure, coated with gypsum. (3) Tanbur, Persian-Arabic long-necked, four-stringed lute. (4) Two Damaru (Thibetan, Cang teu), Thibetan double drums with human brain-pans for resonating parts. All in the Ethnological Museum, Leipzig.



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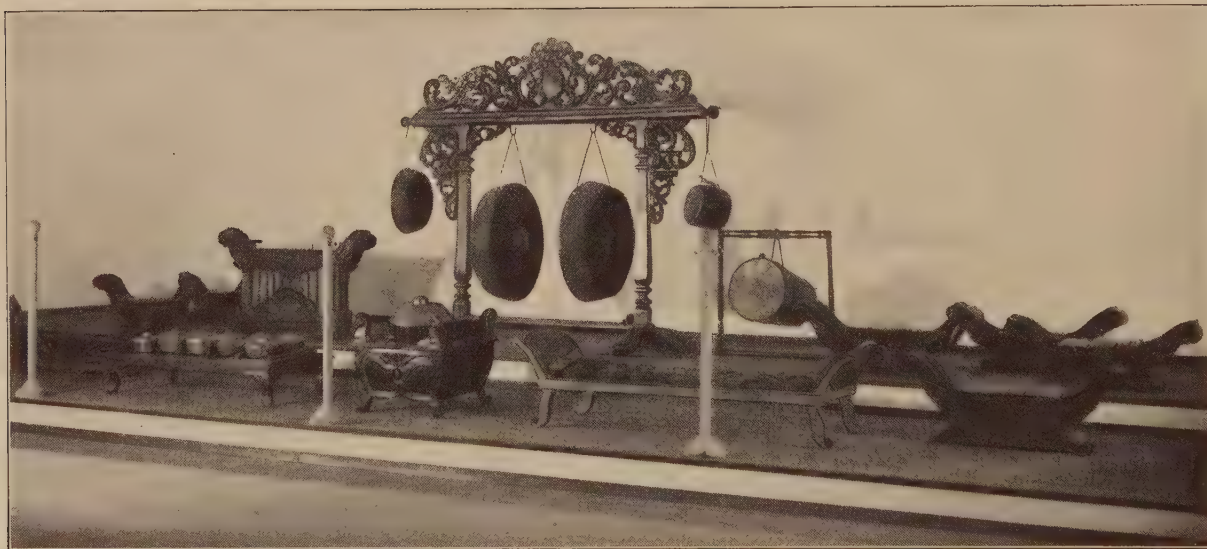
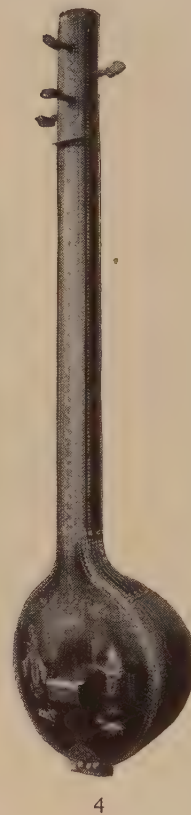
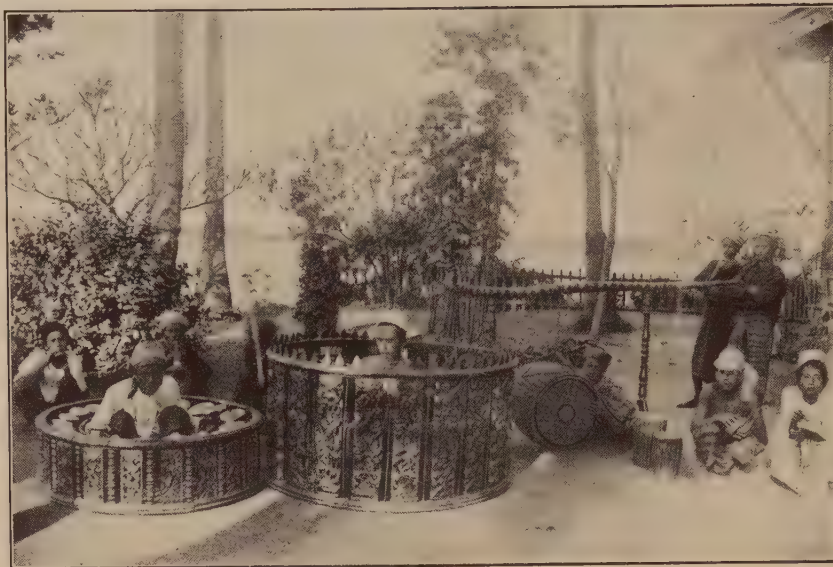
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(1) and (2) Sârindâ (front and side view), Bengal three-stringed bow-instrument, derived from the Sârangî. Ethnological Museum, Leipzig. (3) A Burmese playing the bow harp (Burmese: Tsaun) (see No. 3 on page 7). Model in wax made for the Frankfurt Music Exhibition, 1927. Photo Dr. P. Wolff, Frankfurt on Main. (4) Pattala (Siamese: Ranat), Burmese wooden slab instrument (xylophone), with twenty-two tuned bamboo strips, the chief instrument in Burmah. Ethnological Museum, Leipzig.

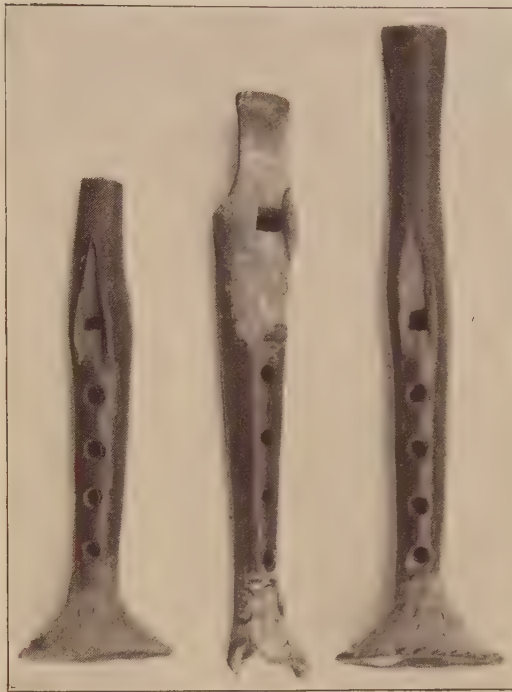




(1) Murali (Bengal), flute of bamboo stem, found in Deli and Sumatra. (2) Tiktiri (Sanskrit), North Indian double clarinet, with gourd reservoir; the "charm" instrument of the snake charmers throughout Lower India. (3) Burmese orchestras, each with a great gong and drum (Burmese: Kye-vain, Tshain-vain) in the foreground. (1) to (3) Ethnological Museum, Leipzig. (4) Tamburi (tumburu-vina), large Lower Indian lute with four wire strings. Leipzig, Heyer Collection. (5) Javanese orchestra ("Gamelan"). Hamburg, Ethnological Museum. Photo Dr. P. Wolff, Frankfurt on Main.



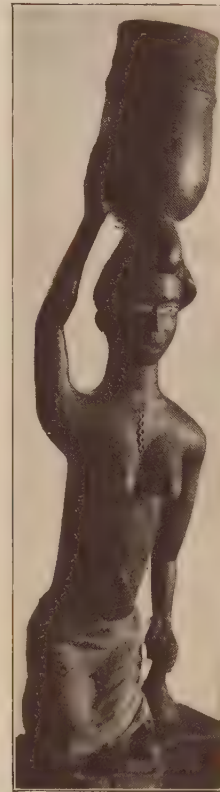
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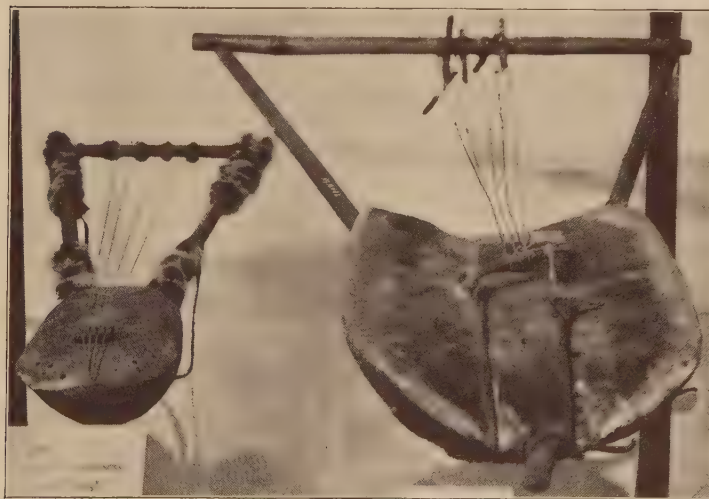
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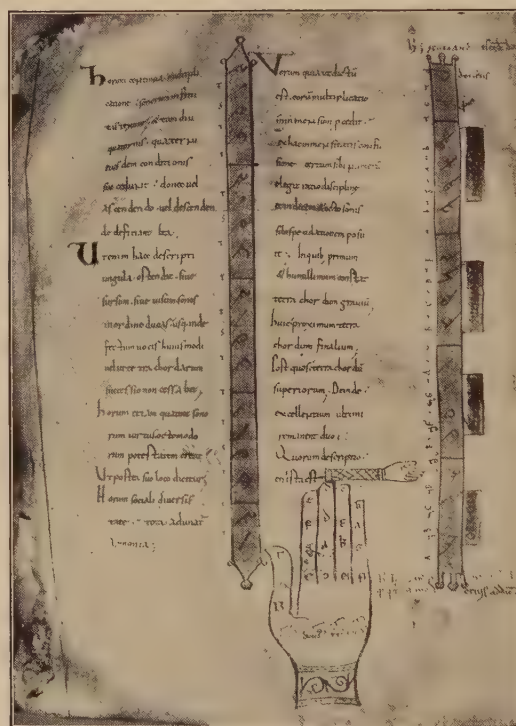
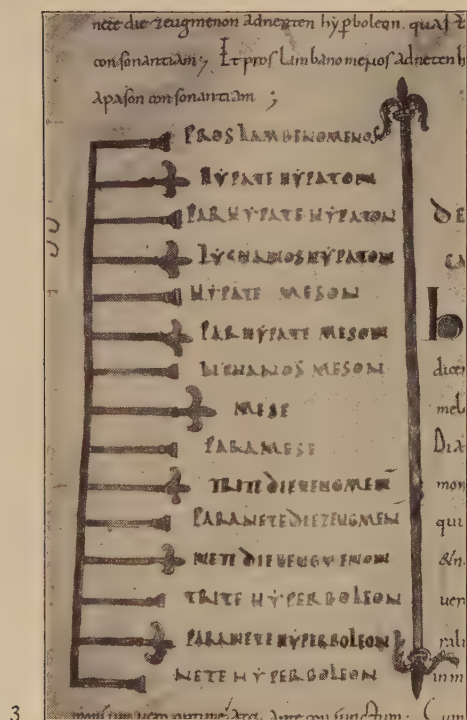
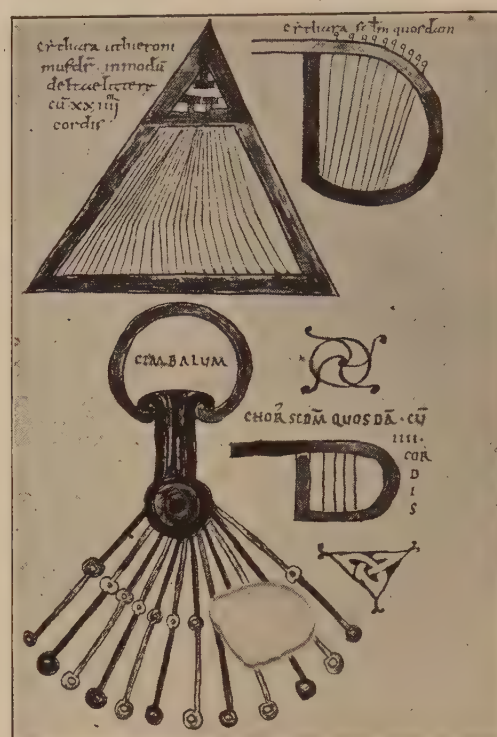
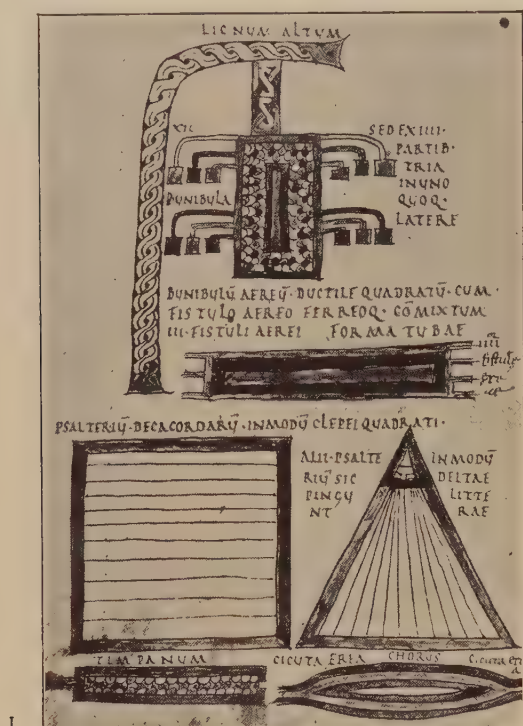
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(1) Drum of the Bule negroes (South Cameroons). (2) Beaked flutes with note holes (Pitos) from Mexico. London, British Museum. (3) Marimba (Balafo), East African instrument with seventeen scaled plates of wood, and gourds for resonance. Leipzig, Heyer Collection. (4) Carved figure of a negress carrying a drum. (5) Two kissars, North African lyres in the shape of the ancient five-stringed lyre of the god Hermes. (1, 4 and 5, photo by Dr. P. Wolff from exhibits in the Frankfurt Music Exhibition, 1927).





(1) and (2) Ancient illustrations of instruments in a treatise "De Musica" composed by the Roman Anicius Manlius Severinus Boethius (about 475—524). As it is the latest theoretical work of ancient times, it is the chief source of mediæval musical science. Cod. Lat. 14523 of the State Library, Munich. (3) Representation of the Greek Tonic system from Boethius' "De Musica". Collected Codex 55 in the National Library, Vienna. (4) Representation of the mediæval Tonic system (in so-called Dasia Notation) from the "Musica Enchiriadis" of the monk Hucbald of St. Amand (840 to 930), a standard work for the study of the beginnings of music for several voices (Organum). Codex 55 of the National Library, Vienna.



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3

IN NATI DNI DE NOCTI. IN PRIMO GALICINIO.

**N**ATO CANUNT OMNIA  
DOMINO PIS AGMINA.  
Syllabarum neumata p stringendo organica.  
Hec dies sacra in qua noua sunt gaudia  
mundo pleno doctra.

Hac nocte preclsa insonuit æ gl'a in uoce angelica.  
Fulserunt æ inmania nocte media pastoribus lumina.  
Dum fouent sua pecora subito diua papiunt montia.  
Est inmensa in celo gl'a pax æ in terra.  
Natus alma uirgine qui cœstat ante secula.  
Sic ergo cœli cœterua altissime iubila.  
Ut tanto canore tremat alta poli machina.  
Confracta sunt imperia hostis crudelissima.  
humana conceperant cuncta dñm natum in terra.  
Pax in terra reddita nunc lætetur omnia nati pœcordia.  
Sonet æ p omnia hac in die gl'a uoce clara reddita.  
Solus qui tuetur omnia. Solus qui gubernat omnia.  
I p se sua pietate saluet omnia pacata regna.

IN PRIMO MANE.

**C**RATES HVMCO MS REEDAMVS DNO DŌ.

4

(1) King David playing the Rotta, surrounded by musicians. Miniature from a codex of 8<sup>th</sup> century. London, British Museum. (2) Rotta, the ancient North European Cithara, from an early mediæval Germanic warrior's grave, discovered in 1846 near Oberflacht in the Wurtemberg Black Forest. Berlin, Ethnological Museum. (3) NOTKER BALBULUS, a monk at St. Gallen (830—912), one of the oldest and most important composers of sequences. Likeness by a contemporary monk of St. Gallen (from the Proceedings of the Antiquarian Society, Zurich, vol. xix, part 4). (4) Sequences of 11<sup>th</sup> century with St. Gallen "Neumes" set alongside (see p. 33). Salzburg Gradual (Christmas Office) of 1060, St. Peter's Writing School. Codex 1845 of the National Library in Vienna.





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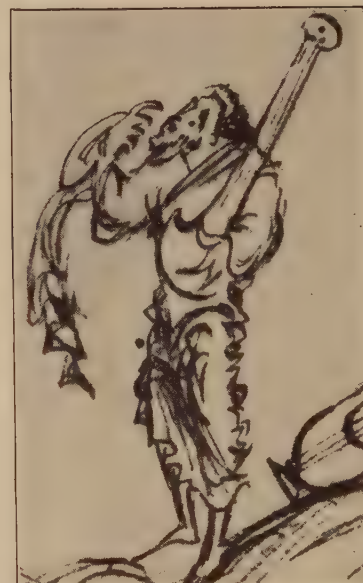
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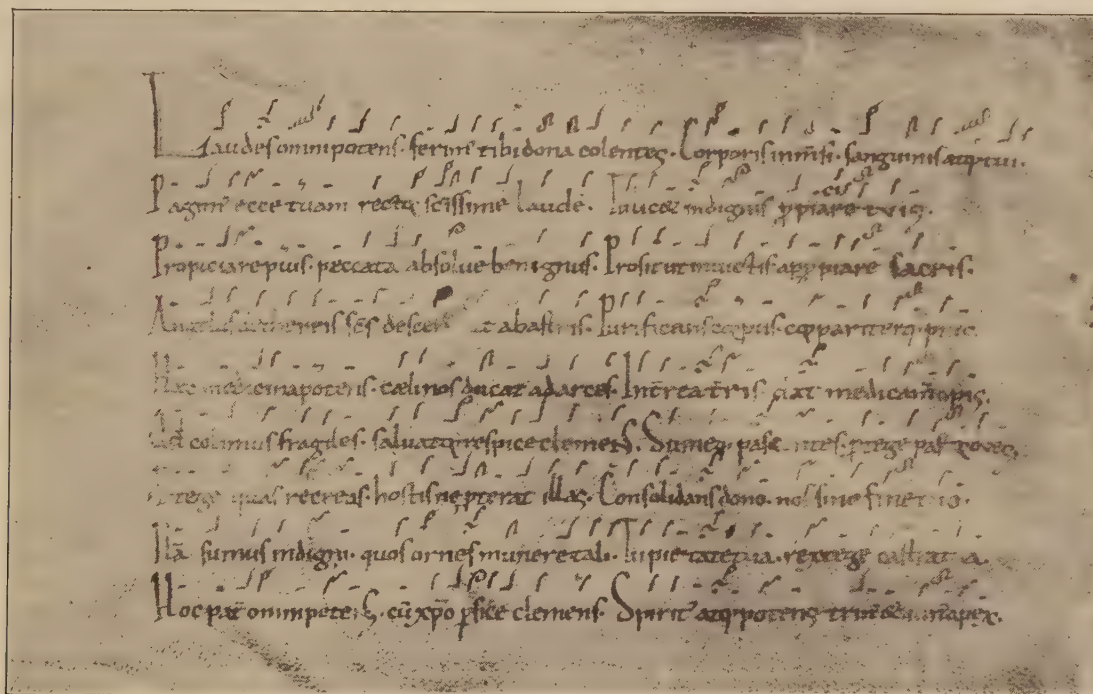
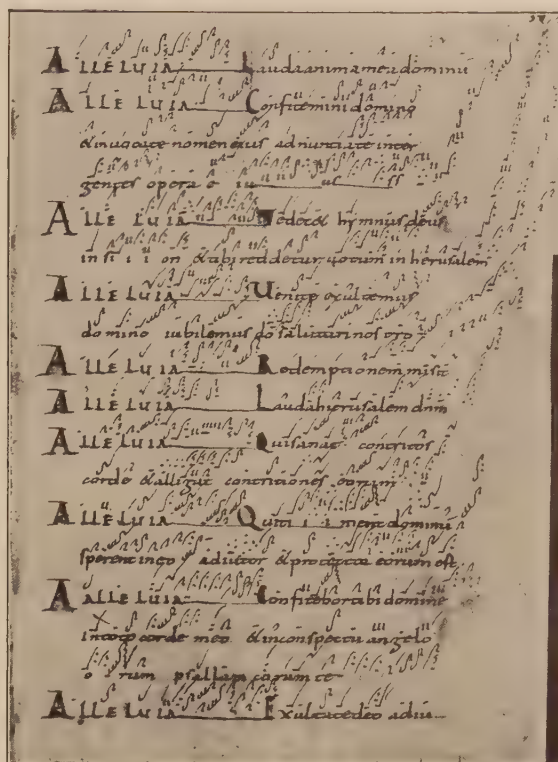
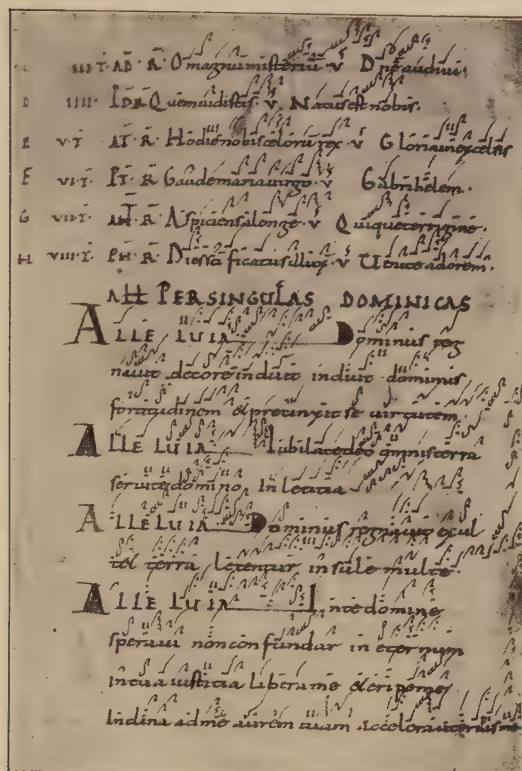


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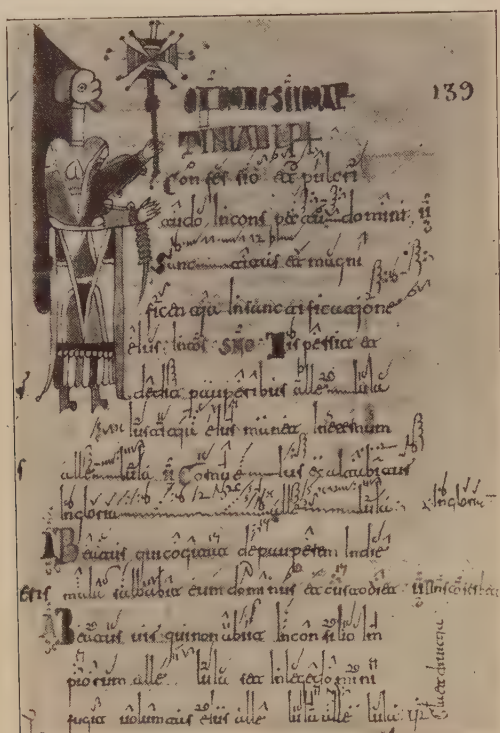


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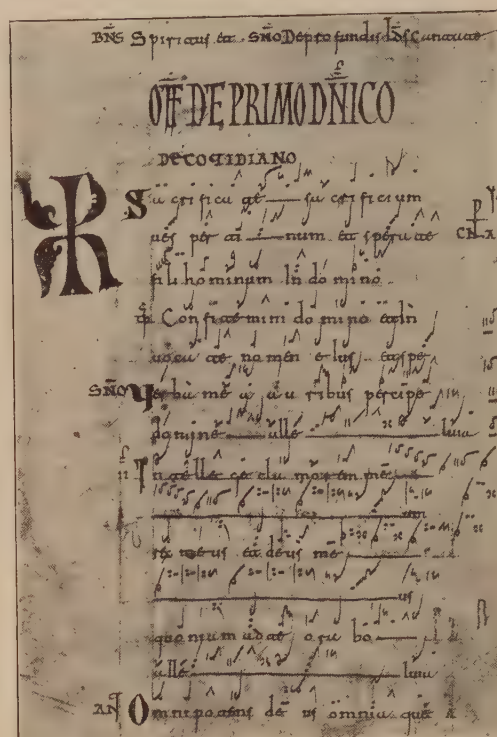
Representations of instruments from the Utrecht Psalter, a Carolingian illustrated manuscript of the 9<sup>th</sup> century (860), which is of great importance for the study of the musical instruments of the Middle Ages. (1) Group of musicians, in the foreground an organ with two organists and four blowers. (2) Harp and fiddle with long bow (the *Fidula* mentioned in Otfried's "Harmony of the Gospel"). (3) *Rotta* (Lyre and small Harp). (4) Organ. (5) Long-necked Lute (similar to the Asiatic "Tanbur"). Utrecht, University Library.



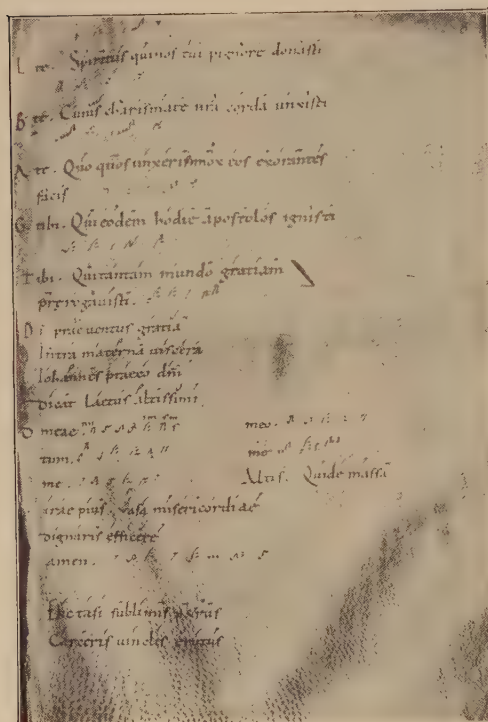




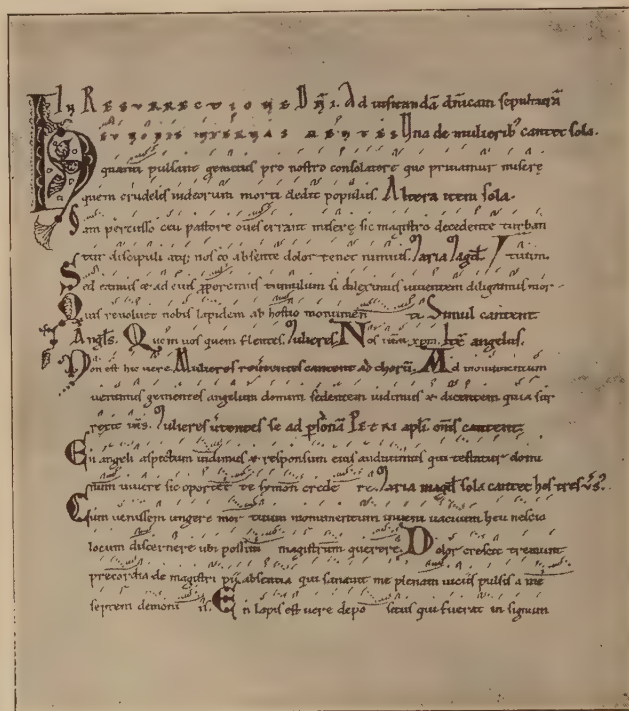
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(1) and (2) Codices with Mozarabic (West Gothic) Neumes of 10<sup>th</sup> and 11<sup>th</sup> cent. (Mozarabs are the Christian Arabs in Spain on whom Pope Gregory VII forced the Roman liturgy.) London, British Museum: Add. MSS. 30845 and 30851. (3) Troparium of the 10<sup>th</sup> century. Collected Codex 1609 of the National Library, Vienna. (4) Antiphonary of the 12<sup>th</sup> century. Einsiedeln (Switzerland), Monastery Library.



(1) and (2) Six musicians from the Codex "Beati commentarius", 10<sup>th</sup> century. Madrid, National Library. (3) to (6) Musicians and Jugglers with double pipes, psaltery, rotta (King David) and horn. 11<sup>th</sup> century. Paris, National Library. [MS.] Lat. 1118. (7) to (9) Representations from the book of illustrations (burned in 1870), entitled "Hortus Deliciarum", by the Abbess Herrad von Landsberg. Wheel-lyre (organistrum), harp and rebeck (lyre), flute and harp, psaltery. 2<sup>nd</sup> half of 12<sup>th</sup> century. Formerly in the Town Library of Strasbourg.

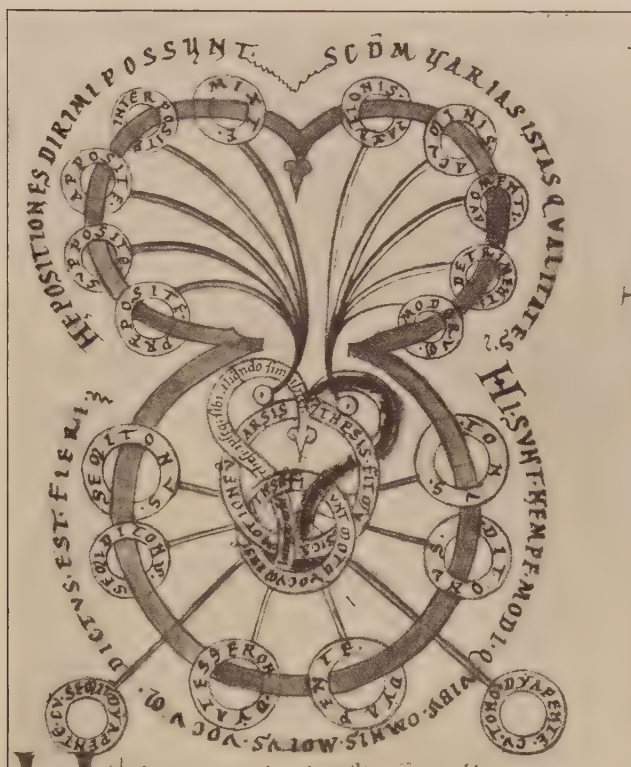




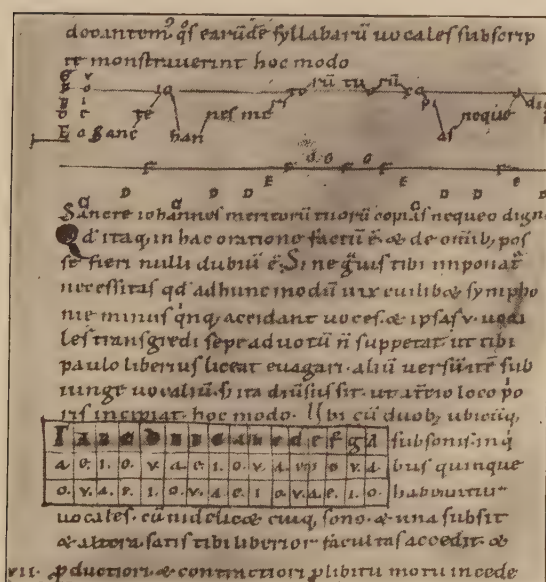




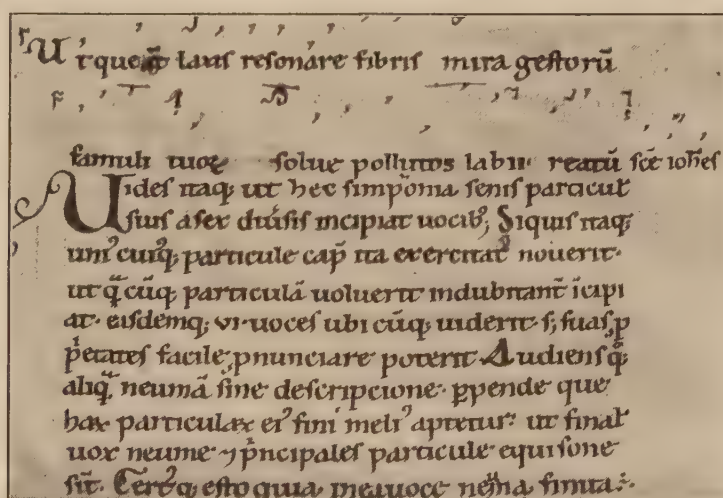
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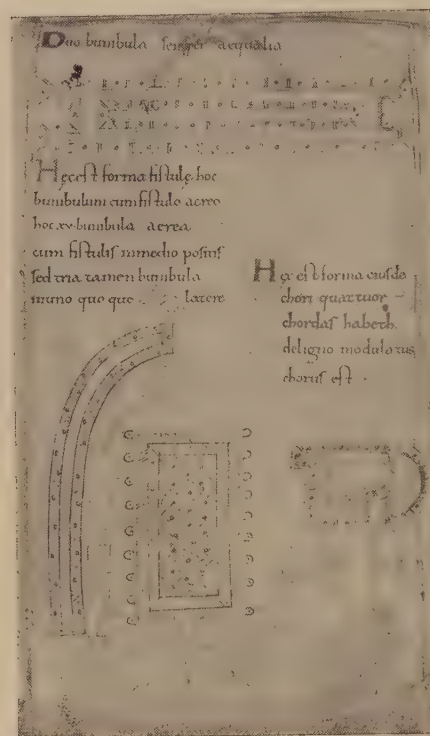
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The Benedictine monk, GUIDO OF AREZZO (995—1050), was the ingenious reformer of music writing by introducing the line system, and he was the father of the so-called Solmislation (see p. 60, part 4). (1) Guido with his pupil Theodal and a monochord. Miniature of 12<sup>th</sup> century from Codex 51 (p. 35 v.) in the National Library, Vienna. (2) and (3) Representation of the variations of tone, and a page (with letter-notes on lines) from Guido's "Micrologus de Disciplina Artis Musicae". Codex 51 of the National Library, Vienna. (4) The well-known pupil's hymn "Ut Queant Laxis" from the "Regulae de Ignotu Cantu" (Prologue to Guido's Antiphony written on lines). Codex 2503 (13<sup>th</sup> century) of the National Library, Vienna.

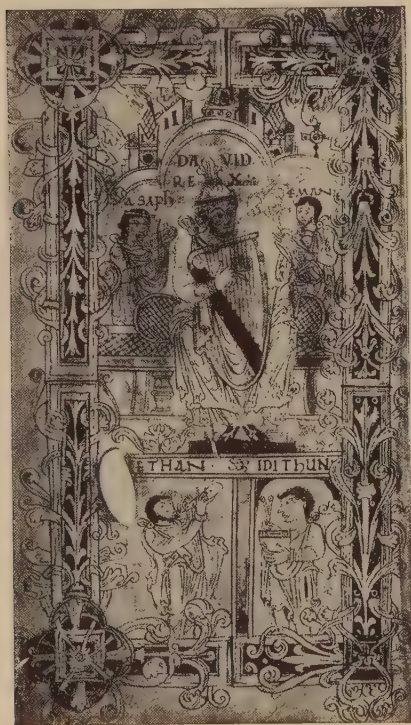




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(1) King David playing a Psaltery. From the Cotton Codex, Tiber. C VII in British Museum, London. (2) Illustrations of instruments with explanations in that Codex. (3) King David playing a harp among musicians with lyre ("crowd"), rotta, cornet and clappers. From a Codex in the University Library, Cambridge. (4) King David as harpist. From Codex 1879 in the Nat. Lib., Vienna. (5) Illustration of the sacrifice of the Mass. Rhenish ivory carving of 11<sup>th</sup> century (on a book cover of 15<sup>th</sup> century), Frankfurt on Main, Town library.





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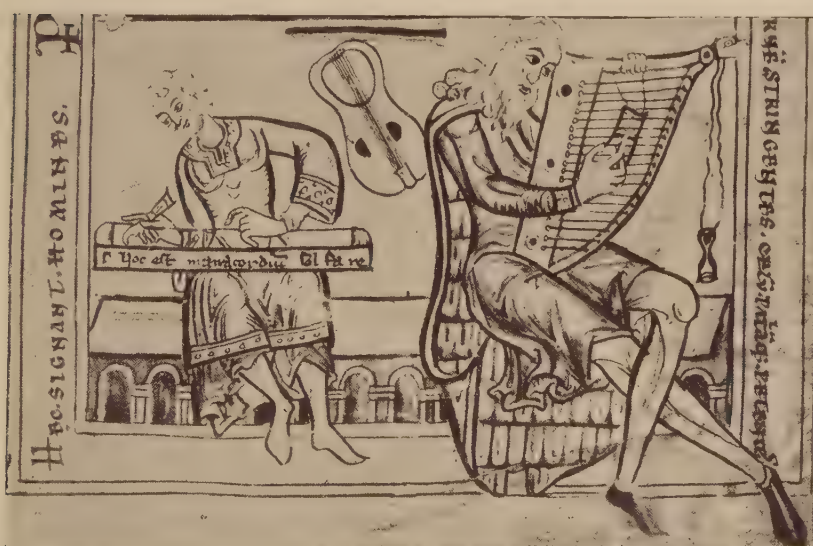
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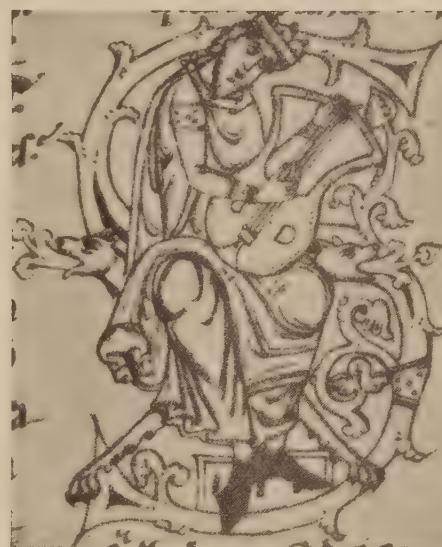
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(1) King David as Harpist, among musicians with monochord, bells, organ, panpipes and cornet. From a Codex in St. John's Coll., Cambridge. (2) Musicians with rotta, lyre-zither and monochord, along with Jugglers. From a psalter book of Werden Monastery on the Ruhr. MS. Theol. Lat. Fol. 358 in the State Library, Berlin. (3) Plucked-fiddle players before the Lamb of God (see par. 1, p. 44). From the "Commentarius in Apocalypsin". Add. MSS. 11695, British Museum, London. (4) Harp player. Cod. 51, National Library, Vienna. (5) Musicians with monochord, rotta and harp. Cod. Lat. 2599, State Library, Munich. (6) King David playing the rotta. Codex (H.S. 10), Monastery Library, Heiligenkreuz, Lower Austria.

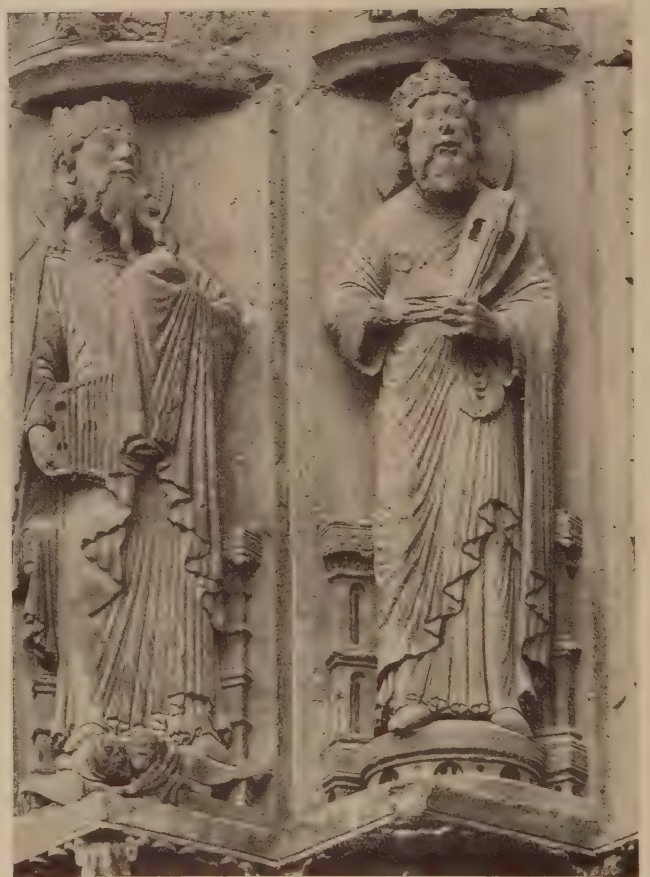




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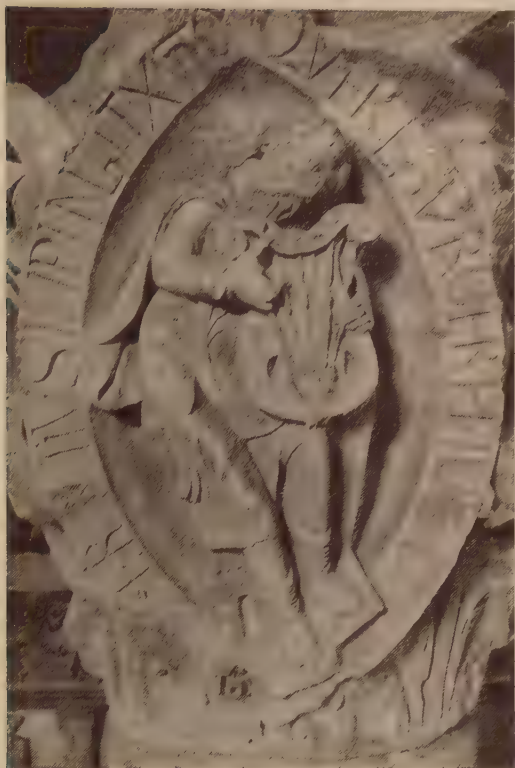
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(1) King David as Harpist; left: Fiddler; right: Cister player. Tympanum of Benedetto Antelami on the inner West Portal of the Baptistry at Parma. End of 12<sup>th</sup> century (1196). Photo Stoedtner. (2) and (3) Apocalyptic elder with fiddle (vielle), harp (2), psaltery, violin (gigue, rebeck, 3). Sculpture from portal of the cathedral of Chartres. Second half of 12<sup>th</sup> century. Photo Art Institute, Marburg.





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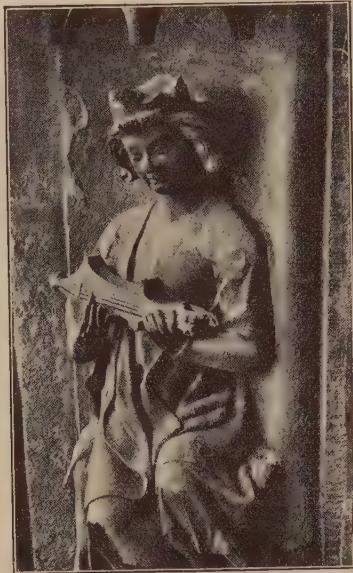
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(1) Rotta-player, one of the capitals representing the eight "finals" of the ecclesiastical modes in the choir of the old monastery church at Cluny. Early 12<sup>th</sup> century. Cluny, Museum. (2) Jug (so-called aquamanile) with two musicians (tamborel and early transverse flute). From an excavation in Upper Hungary. 11<sup>th</sup>–12<sup>th</sup> century. Budapest, National Museum. Photo Stoddner. (3)–(6) Musicians with various instruments, centre of fig. 6 shows performers manipulating a hurdy-gurdy (organistrum). Carvings from the archbishop's palace at Santiago de Compostela, ancient capital of the kingdom of Galicia (Corunna, Spain). End of 12<sup>th</sup> century.





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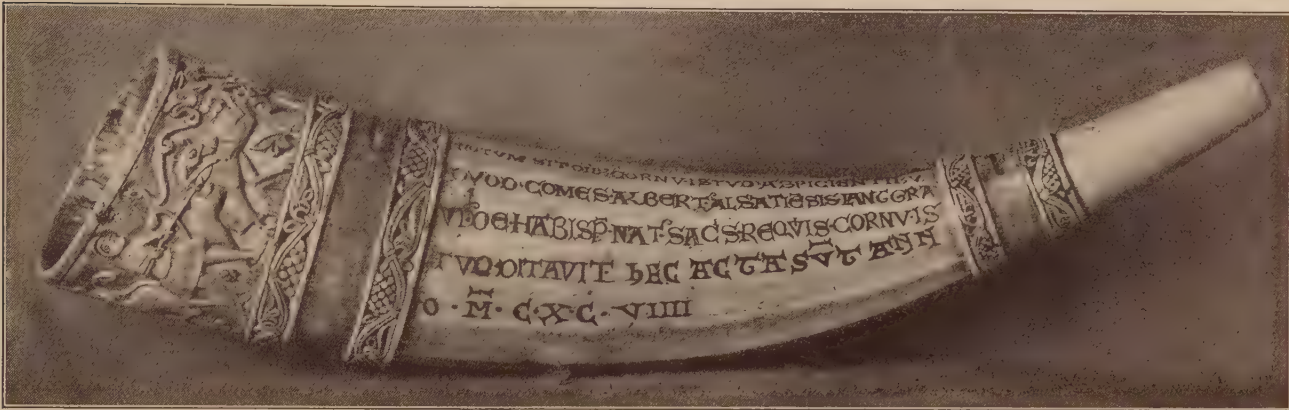
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(1) Angel with bombard. (2) Ménestrier (minstrel) with gittern: figures from Rheims cathedral. Middle or first half of 13<sup>th</sup> century. (3) Angel playing rebec; from the choir of Cologne cathedral. 1<sup>st</sup> half of 14<sup>th</sup> century. (4) Angel with hurdy-gurdy (organistrum, symphonia). Florentine marble figure. End of 14<sup>th</sup> century. Vienna, Liechtenstein Gallery. Photo Wolfrum. (5) Orpheus as lute-player. Relief by Giotto (or Andrea Pisano) from the Campanile, Florence. 1<sup>st</sup> half of 14<sup>th</sup> century (about 1340). Photo Brogi.





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3

The oliphant, a carved hunting horn made from an elephant's tusk, was brought to the West from Byzantium in the 10<sup>th</sup> and 11<sup>th</sup> centuries and, with the sword, was among the most valuable items of a knight's equipment. (1) The so-called Horn of Charlemagne, said to be a gift from Haroun al Raschid, but actually an 11<sup>th</sup> century product. Aix-la-Chapelle, Cathedral treasury. (2) Richly carved oliphant with later — probably spurious — inscription, stating that the horn was bestowed upon the monastery of Muri in the Aargau by the Habsburg landgrave Albert III in 1199. Western workmanship of the 12<sup>th</sup> century (?). Vienna, Art History Museum. (3) Richly carved oliphant of Eastern origin. From the Ambraser Kunstkammer. Vienna, Art History Museum.





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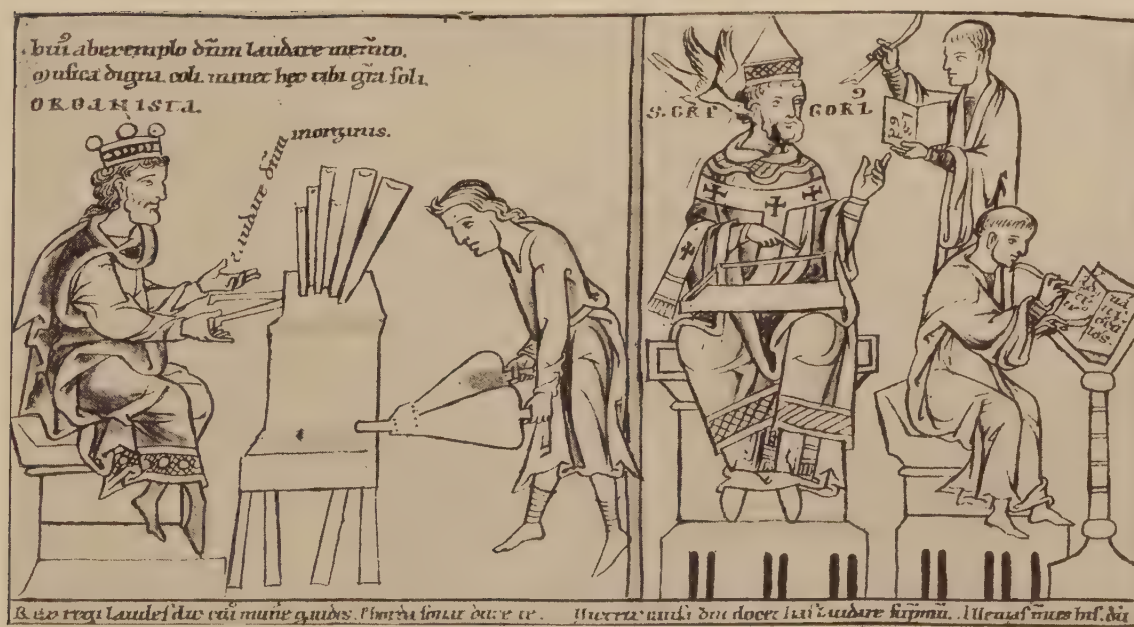


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(1) Musicians blowing oliphants and plucking fiddle (cf. p. 39, fig. 3]. (2) Dancers with fiddle and bow. From the "Beati Commentarius", Add. MSS. 11,695, British Museum. (3) Christ surrounded by the 24 apocalyptic elders (with various instruments: organ, psaltery, oliphant, fiddle, harp etc.). Add. MSS. 17,333, British Museum. Photo by the Art Historical Institute, Marburg. (4) King David as harpist between four musicians, playing glockenspiel (bells), fiddle, zinke (or cornet) and organ. From an illustrated Bible, Pommersfelden, Schönborn Library. Photo Dr. P. Wolff, Frankfurt. (5) Similar group, the musicians having cornets, harp, pan-pipes, and fiddle. MS. Lat. 11,550. Paris, Bibliothèque Nationale.



7

(1)—(5) King David playing harp, organistrum, rebec, and psaltery. From the Psalter Cod. Lat. 3,900. Munich, Staatsbibliothek. (6) King David playing rotta, surrounded by musicians with rebec, glockenspiel, long horn (Heerhorn), and organ. From the so-called Prayer-book of St. Elizabeth. Vienna, National Library. (7) King David as organist and Pope Gregory I, founder of the Gregorian chant (reigned 590—604), with monochord. From Cod. Lat. 17,403 (1241). Munich, Staatsbibliothek.





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The miniatures of the 3<sup>rd</sup> Codex of the "Cantigas de Santa Maria", by Alfonso el Sabio (Alfonso X), King of Leon and Castile from 1254 to 1284, and preserved in the Escorial Library, are among the most important pictorial records of mediæval instruments. (1) Fiddles (vihuelas de arco, viole da gamba), (2) double platenspiel (doppioni?), [= rudimentary bagpipe], (3) transverse flutes (axabebas), (4) curved platenspiel (= rudimentary, bagpipe), (5) bagpipes, (6) psaltery, (7) one-hand flutes (galoubets) with drums (= pipes and tabors), (8) shawms, (9) glockenspiel (bells).





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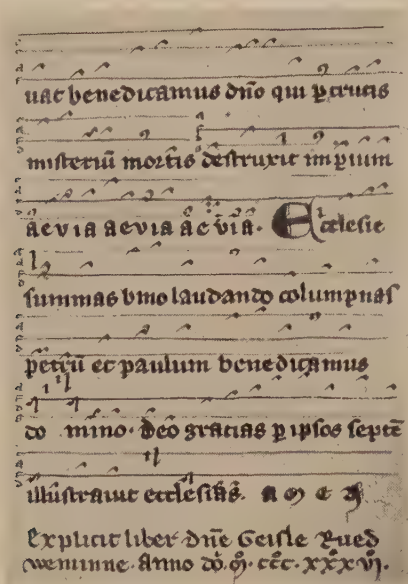
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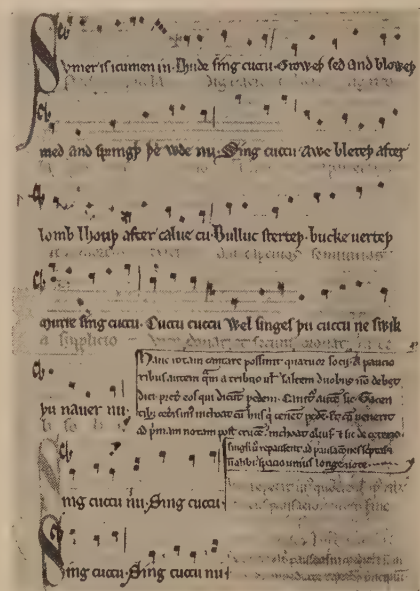
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The so-called Manasse manuscript — preserved in the University Library at Heidelberg and more appropriately named: "The Great Heidelberg Song-script" (Große Heidelberger Liederhandschrift) — is by far the most precious of all extant Middle High-German minnesinger manuscripts. It was written in the beginning of the 14<sup>th</sup> century in Switzerland, and contains 137 full-page miniatures. (1) Psalterium, (2) "her Reinmar der Vidiller" with fiddle, (3) harp, (4) group of musicians (under the portrait of Meister Heinrich Frauenlob) with fiddles, shawm, flute with drum (= pipe and tabor) and bag-pipe.

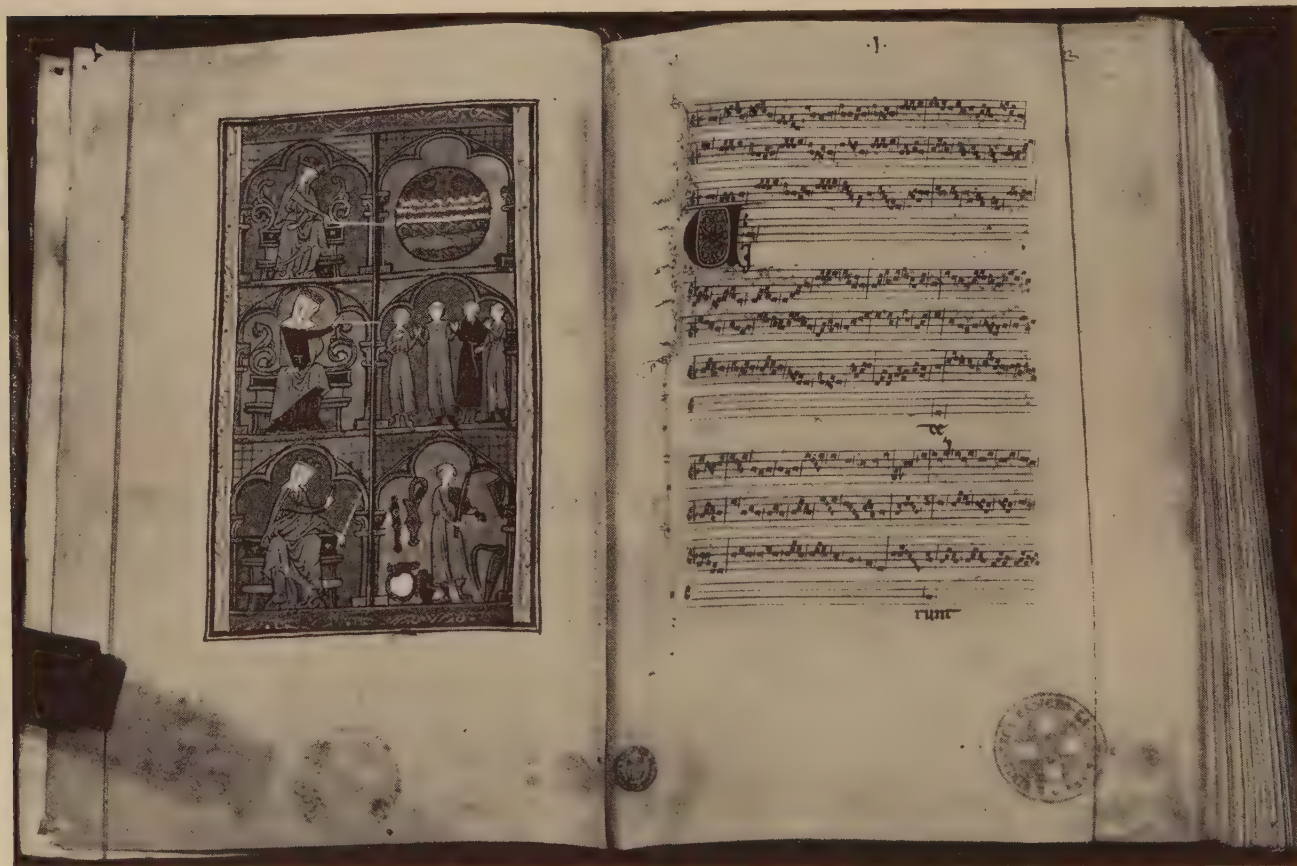




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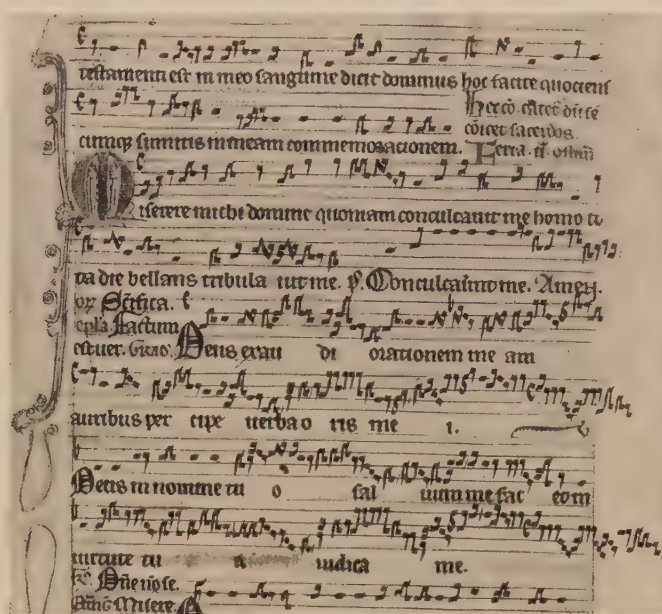
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- (1) Hymnal with neumes and lines (red line F, yellow line Middle C). 1<sup>st</sup> half of 14<sup>th</sup> century (1366). MS. 1,000, library of the Klosterneuburg Stift. (2) English 6-part canon (rota): "Sumer is icumen in", c. 1240, written down by John of Fornsete, a monk of Reading Abbey; the oldest known canon and one of the first examples of "measured" (mensural) music. The notation is the so-called Nota quadrata of the Roman chorals. Harleian MS. 978 f. 11 v. British Museum. (3) Antiphonarium Mediceum ("Liber Petri de Medicis Cos[imi] Fil[iu]") in early mensural notation with ligatures. 13<sup>th</sup> century. Florence, Biblioteca Laurenziana. Photo Dr. P. Wolff, Frankfurt.

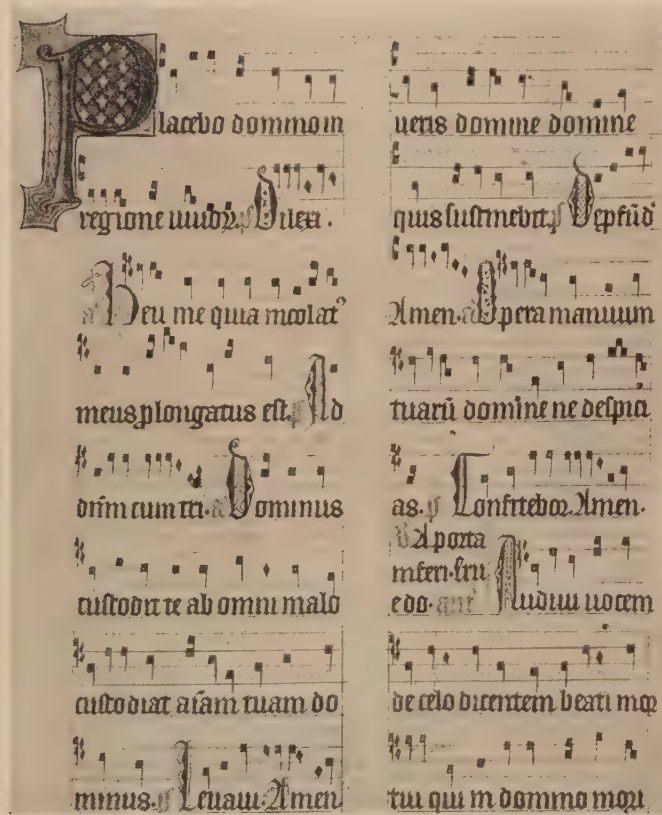




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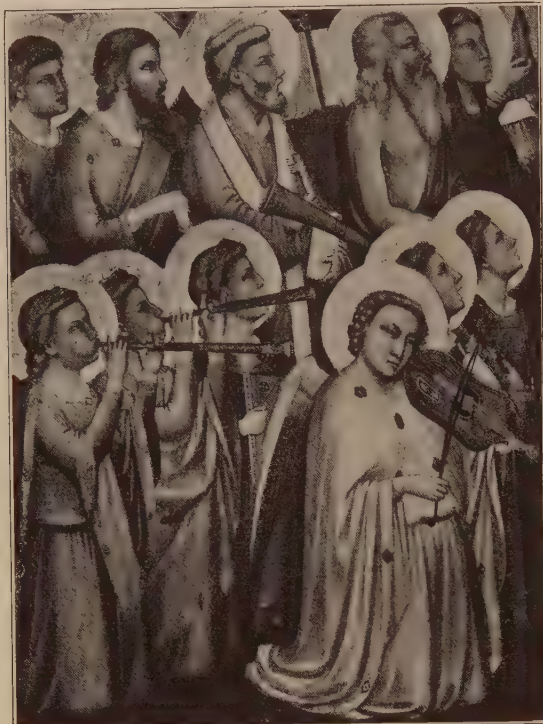
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(1) Gravestone of the blind composer Francesco LANDINO (c. 1325—1397), the greatest of the Florentine "ars nova" group in the 14<sup>th</sup> century. Florence, Basilica San Lorenzo. Photo Alinari. (2) Antiphonary in Roman choral notation of the 14<sup>th</sup> century which was still not far removed from the Neumatic. Add. MSS. 12; 194. British Museum. (3) The Arundel Psalter in Roman choral notation (final phase). MS. Ar. 83. British Museum.





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(1) School of Giotto (Taddeo-Gaddi): Angels playing (cornets, psaltery, rebec), section of the "Coronation of the Virgin". C. 1335. Florence, S. Croce. (2) Simoni Martini (master of the Siennese School): From the "Legend of St. Martin" (double flute, mandora). C. 1330. Assisi, S. Francesco. (3) Antonio Veneziano? (certainly not Taddeo Gaddi): from the "Triumph of the Church" (portative organ). C. 1360—1370. Florence, Cappella della Spagnoli in S. Maria Novella. (4) School of Giotto (not Orcagna): from the "Triumph of Death" (psaltery, rebec). Pisa, Camposanto. Photos Alinari and Anderson.





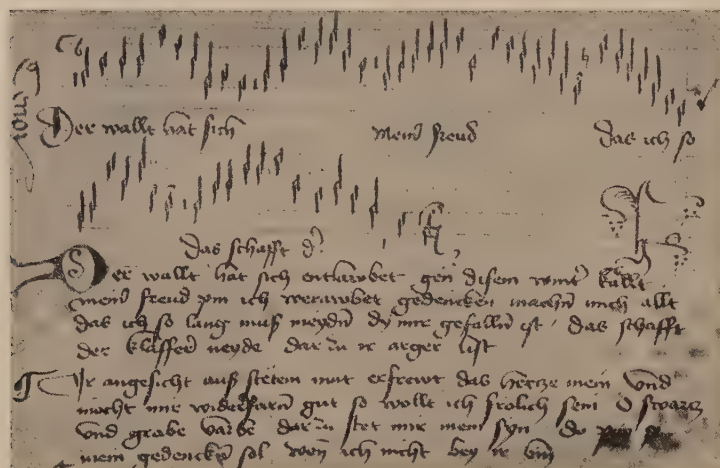
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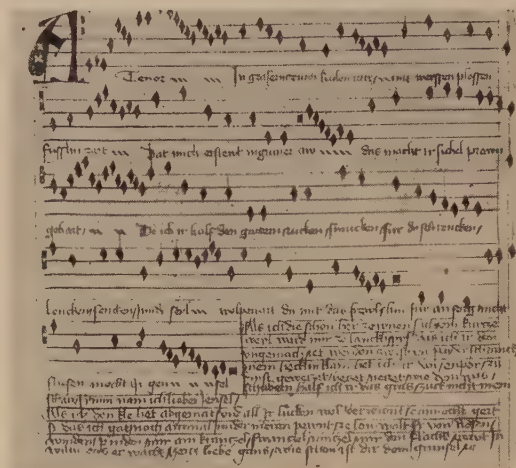
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The minstrel gallery in the north triforium of the nave of Exeter cathedral (built 1230—1370) is one of the most exquisite monuments in the northern sculpture of the late Middle Ages. The twelve angels, set up in niches, are playing the following instruments: lute, bagpipe, shawm, rebec, harp, jew's harp, trumpet or clarion, portative organ, gittern, flute-à-bec, timbrel, and cymbals. Photograph by the Victoria and Albert Museum, London.

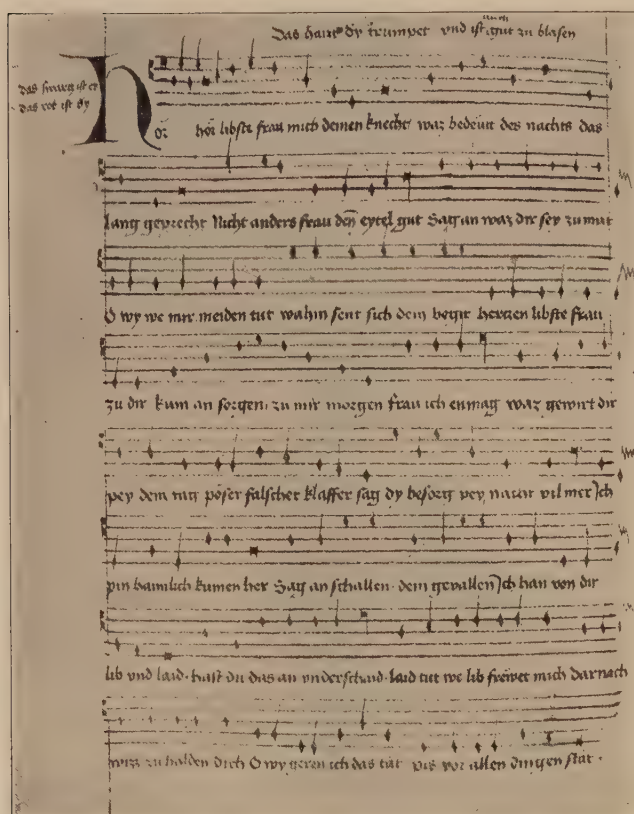




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(1) "Der Wald hat sich entlaubet" from the Lochheimer Song-book, produced in or near Nuremberg (1455—1460), an invaluable source for old German folksong in parts. Wernigerode, Fürstliche Stollbergsche Bibliothek. [Reproduction by the Wölbung-Verlag, Berlin.] (2) "Ain Graserin durch kuehlen Tau" from Oswald von Wolkenstein's Song-book [see portrait, fig. 4], written in 1425. German choral notation. MS. 2,777, Nationalbibliothek, Vienna. (3) "Tagelied" from the so-called Mondseer MS. (also called Spörl's Song-book) of the monk Hermann, who was attached to the Salzburg court, 1365—1396. German choral notation. MS. 2,856 (14<sup>th</sup>—15<sup>th</sup> century). Nationalbibliothek, Vienna. (4) OSWALD VON WOLKENSTEIN (1377—1445), one of the last of the minnesingers. Contemporary portrait miniature from the song-manuscript of the University Library, Innsbruck.





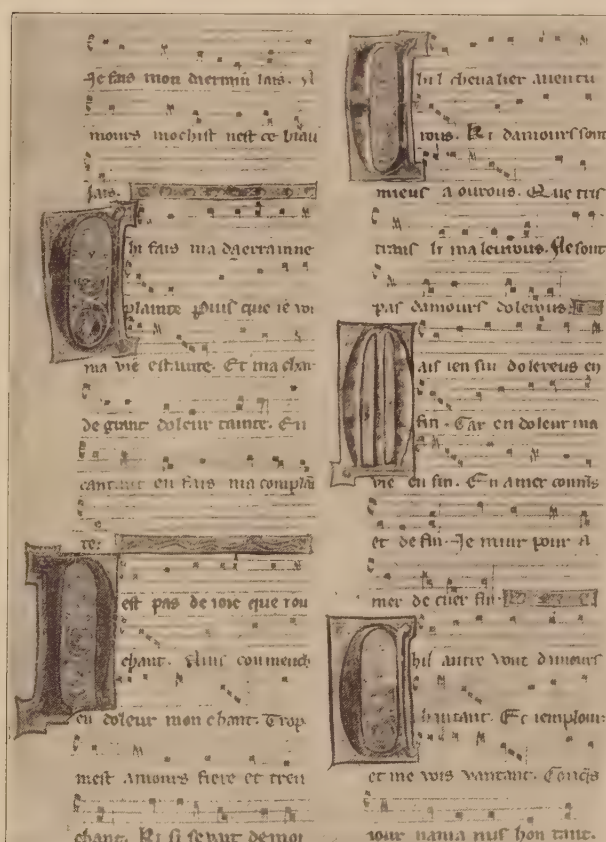
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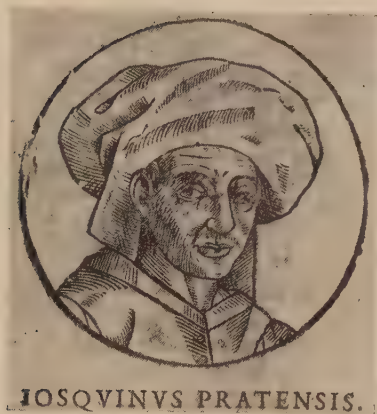
(1) Puzzle-canon by Baude Cordier, one of the first writers of the French art-song (rondeau) introduced by the Florentine "ars nova" (14<sup>th</sup> century). Mensural notation of the 15<sup>th</sup> century. Cod. 1, 047. Bibliothèque et musée Condé, Chantilly. (2) From the "Estoire de Tristan, qu'on apele le bret" (troubadour songs). Roman choral-notation. MS. 2,542, Year 1477. Nationalbibliothek, Vienna. (3) Jean Fouquet: Etienne Chevalier with St. Stephen and angels playing (flutes à bec, psaltery, guitar-fiddle, lute). From the Etienne Chevalier Book of Hours, circa 1470. Condé Museum, Chantilly. (4) The authors of the Psalter of Duke René II of Lorraine (reigned 1473–1508). MS. 601. Bibliothèque de l'Arsenal, Paris.



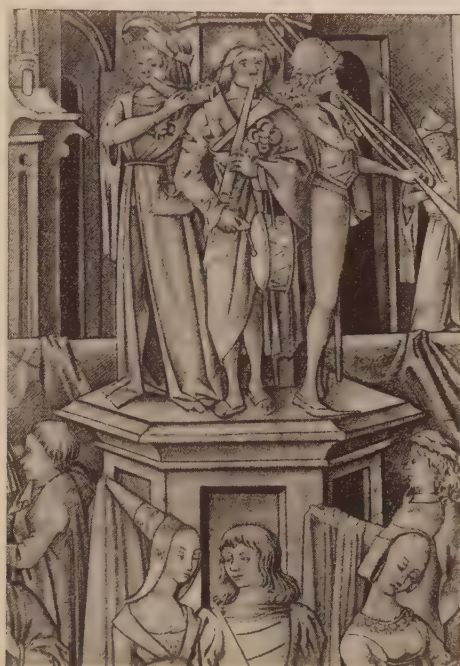


(1) Guillaume DUFAY (c. 1400–1474) and Giles BINCHOIS (c. 1400–1460), the two leading Flemish masters of the 15<sup>th</sup> century, both from the choir school of Cambrai. Contemporary miniature from “Le champion des dames” by Martin Le Franc. Paris, Bibliothèque nationale. (2) A river party in May. Bruges miniature, end of 16<sup>th</sup> century. British Museum. (3) Group of musicians including two trumscheit (marine trumpet) players. Miniature from a Flemish illustrated Bible of 1435. British Museum. (4) 3-part mass: “Virgo parens Christi” by Jacques BARBIREAU (d. 1491), from the Wedding Codex composed for the Emperor Charles V in 1526. Mensural notation. MS. 1,783. Nationalbibliothek, Vienna. (5) Codex of Flemish masses celebrating Emperor Maximilian I’s marriage to Bianca Maria of Milan (November 1493). MS. 5,248. Art History Museum, Vienna.





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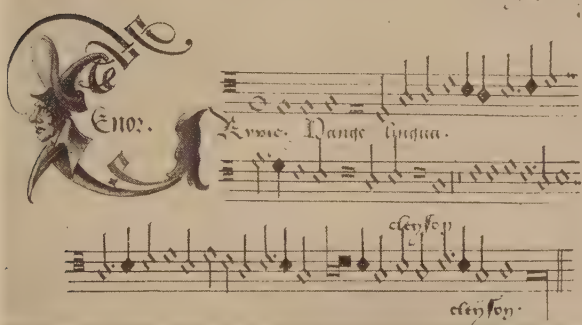


2



3

Missa de venerabili sacramento Josquin.



4

(1) JOSQUIN DES PRÉS (c. 1450—1521), greatest Netherland master of the turn of the 15<sup>th</sup>-16<sup>th</sup> century. Woodcut after the portrait formerly in St. Gudule, Brussels. (2) Group of musicians (oliphant, one-hand flute with drum [pipe and tabor], trumpet) from the engraving: "The Feast of Herodias" by Israel van Meckenem (d. 1509). (3) "The Couple at the Fountain" (lute, harp). Engraving by the same master. (4) "Missa de Venerabili Sacramento" by Josquin de Prés. Hymnbook in mensural notation of the 16<sup>th</sup> century. Codex originally owned by the Fugger family. MS. 4,809. National Library, Vienna. [See also p. 72, (1).]





I



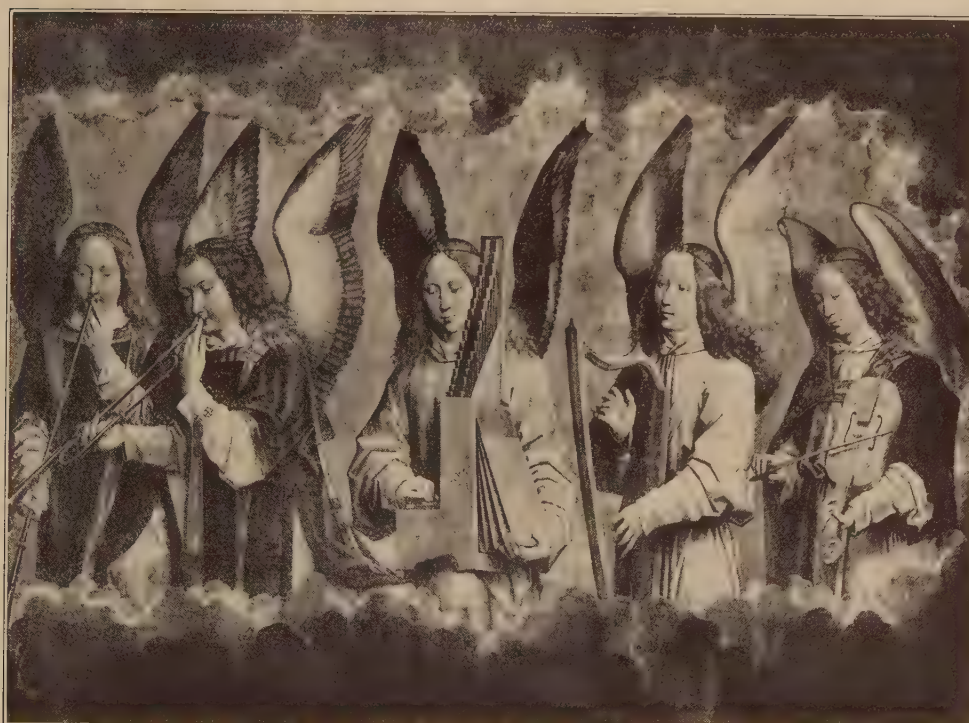
2

Hubert and Jan van Eyck: Angels singing and playing (positive organ, harp, angular fiddle). Side panels of the Ghent Altarpiece: "The Adoration of the Lamb" (painted 1420, erected 1431). Ghent, St. Bavon (until 1920: Berlin, Kaiser Friedrich Museum). Photo Hanfstaengel.





1



2

Hans MEMLING: Angels playing. (1) Psaltery, trumscheit, marine trumpet (two-stringed fiddle), lute, trumpet, bombard; (2) busine, trumpet, regal, harp, guitar-fiddle. Side-panels of triptych: "Christ surrounded by Angels", painted in 1480 for the organ of the Benedictine church of Najera, Spain. Antwerp, Museum of Fine Arts. Photograph by Bruckmann.





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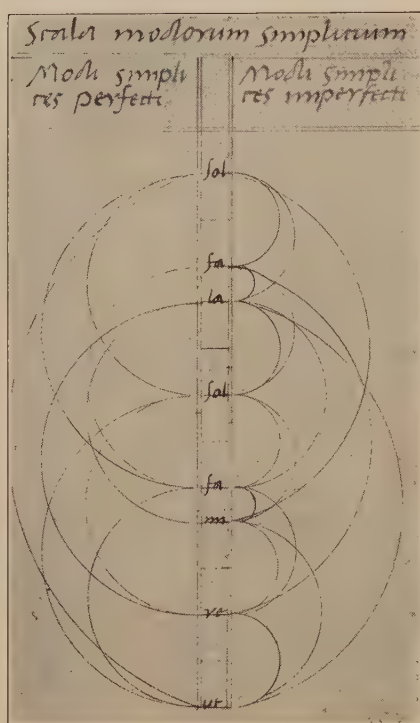
Masters of St. Bartholomew (authenticated date c. 1490—1510): Angel playing guitar-fiddle. Detail from the "Taufe Christi" ("The Baptism of Christ"). (2) Angel playing organistrum. From centre panel of the so-called Thomas altar. (3) St. Cecilia at the (portative) organ with John the Baptist. Side panel, altar of the Holy Cross. All in Cologne, Wallraf-Richartz Museum. Photos from the Kunstgewerbe Museum, Cologne.



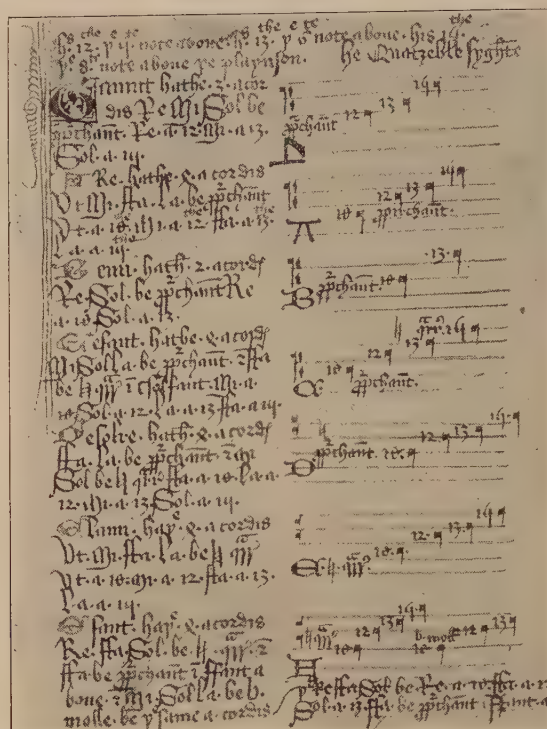


(1) Angels playing (lute, guitar-fiddle, small drum, cymbals, harp, discant viol). Carved frame to Martin Schöngauer's painting: "Maria im Rosenhag" ("Mary in the Rose Bower"), 1473. St. Martin's Church, Kolmar. (2) Master of St. Severin: The Hermit and two musicians (trumpet, zinken [cornet] or bombards) before the table of St. Severin. From the "History of St. Severin". About 1500 or shortly after. Cologne, Wallraf-Richartz Museum. Photograph by the Kunstgewerbe Museum, Cologne.



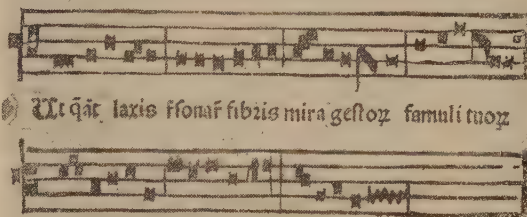


I



2

quibus ex precepto beati Gregorij utebantur eccle-  
siastici: manus fuisset i facile puerorum exemplū ap-  
plicuit. sed et voces sex: que sunt. ut. re. mi. fa. sol. la.  
sub hymno sancti iohannis adinuenit. Postmodū his  
lineis et debitis spatijs: totū quo i pſentiarū vitur  
romana ecclesia distinxit antiphonarū. Quod papa  
Iohānes q tūc erat probare voluit: irritādoq; gēd  
aliū cātores adinuenit: id laudauit: tenuit: cōfirma-  
uitq;. Adhuc me nunc amantissimi et ad billem pro-  
uocat illius hispani fanitas: et insolentia: qui totis i  
geni viribus: clarissimam huius preclarissimū viri  
doctrinam conatus est adumbrare. Silcat igitur  
obmutescat. Nam belleboro dignus. Ad rem igitur:  
qualiter illas adinuenit: et ad docendum vſus  
est: ad eundem pompōsic monachum in eadem epi-  
stola sic insinuat. Sit hec symphonia in exēplū: qua  
ego in docēdis pueris i primis: atq; vltimis vtoz.



3

Solue poluti labij reatū scē Iohānes.



4

(1) From the (? spurious) treatise: "Musica Theorica" by the Spaniard Bartolomeo RAMOS de Pareja (c. 1440—c. 1500). Mus. MS. Theor. 1,310. Staatsbibliothek, Berlin. (2) From the "Treatise upon the Gamme" by the English musician Lionel POWER (c. 1450, contemporary with Dunstable). Lansd. MS. 763, British Museum. (3) From the "Musices Opusculum" by Nic. BURTIUS of Parma (1450—1518), published at Bologna in 1487: one of the oldest examples of printed mensural notation. (4) The so-called "Guidonic Hand" (Manus Guidonica), an aid to memory in learning the solmisation system, introduced by Guido d'Arezzo, in which notes of the scale were indicated by syllables [see p. 37, fig. 4] instead of letters. From the "Flores musicae omnis cantus Gregoriani" by Hugo SPECHTSHART von Reutlingen (1285/86—1359/60), published at Strassburg in 1488.

lingule p ordinem hic positum voc sonantis affectōis Demum quicq  
vocalis ordine natali posite notule sūt mōrātes cui voc lra sit accomo  
da etiā p dep̄sionē et eleuacōz ad instar game nata sol/fa/mi/re/ut/  
Aut ponat ordo nature vocaliū dēptis consonantibz ut p; in hac figura.

a e i o v  
Gaudium Spes Cōpassio Timor Dolor  
dei magnificētia Muificēcia mīlcoīa Iusticia nra miseria

**N**olumus aut ut existimet aliquis gama p̄ns mīsticōz oim cānticōz  
valere p̄tm<sup>o</sup> efficaciter vt cātet cor & spūs p affectū hī & effectū nō fu  
erit huic arti de se agnate facillime supadditus p̄sertim in mūica sensu  
ali sic & in psalterio & cythara sic in choro vocali sic in cordis & organo  
Sed nec oportet nec expedit sola p̄nciū fantasia figurali v̄sari diu

I

**P** de sancta cruce  
Er omnia secula seculorum dominicaliter  
Ominus vobiscū Sursum corda Oratias agam<sup>9</sup>  
domino deo nostro Q Ere dignū et iustū est equū et  
salutare flos tibi semper et ubiqz gratias agere domi  
nesancte pater omnipotēs eterne de<sup>9</sup> Qui salutē huma  
ni generis in ligno crucis cōstituisi ut unde mors oīe  
batur inde vita resurgeret et qui in ligno vincebat in lig  
no quoqz uinceret per xpm dominū nostrū per quē ma  
iestatē tuā laudāt angeli adorāt dominationes tremūt

2

Gloria de  
officiis

patri & filio et spiri  
tui san cto. Gloria  
patri & filio & spiritui sancto. Sicut erat  
in principio & nunc & semper & in secula se  
culorum amen.

Esta obra fue emprimida en Sevilla por quatro alema  
nes compañeros En el año de nuestro señor. 1.492.

3

(1) Jean Charlier de Gerson, *Collectorium super Magnificat*. Esslingen 1473, Conrad Fyner. First known attempt at music printing; the notes are stamped on with dies. (2) *Missale Herbipolense* (Würzburg Missal). Würzburg 1481, Jörg Ryser. One of the first missals with printed music (Typen-Doppeldruck). (3) *Lux bella*, Seville 1492. The first Spanish printed music. (The printer's note reads: "This work was printed in Seville by four German craftsmen in the year of Our Lord 1492".)





I



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4

(1) Amusements at the Sign of the Planet Venus (one-hand flute with drum [pipe and tabor], hurdy-gurdy, platterspiel [rudimentary bagpipe], trumpets, zinke cornet). (2) Buffoons and travelling players ("fool's flute", shawms, trumpet, lute, pipe-and-tabor). Drawings from the so-called "Mediæval House-book", which appeared about 1475. Library of Schloss Wolfegg. (3) Organ-player (at positive organ) and his wife, (4) "The Lovers" (harp, lute and lute-case): engravings by Israel van Meckenem [cf. p. 55].





I



2



3

(1) The poetess Sappho (lute, harp, shawm, and mandora). Woodcut from Boccaccio's "Book of Famous Women", Ulm, 1473. (2) The Masked Dancers (one-hand flute and drum). Engraving by Israel van Meckenem. (3) Dance festival in Munich Castle. (In the galleries, musicians with transverse flute, drum, kettle-drums and trumpets.) Engraving by the monogrammist M Z [? the goldsmith Matthäus Zasinger]. Munich, c. 1500.





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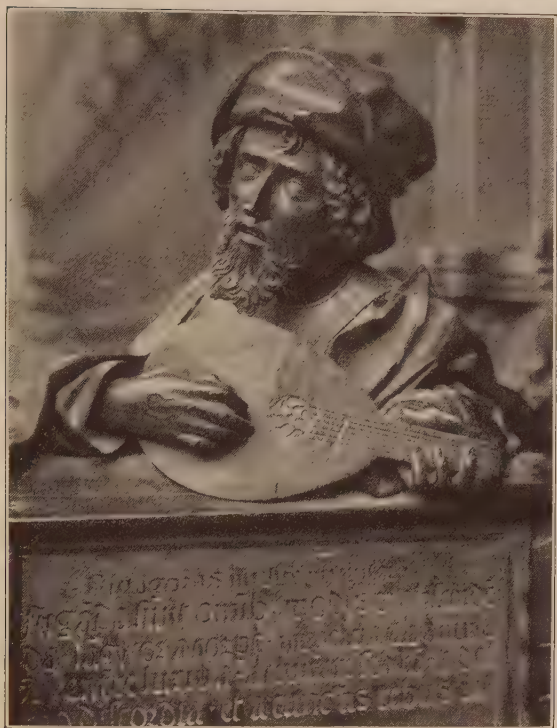
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3

(1) Angels playing (guitar-fiddle, lute, clavichord). Portion of an "Adoration of the Child". Wood-carving, Northern Netherlands, c. 1450. Rijksmuseum, Amsterdam. Museum photograph. (2) Angels playing (portative, lute). Wood-carving. Organ loft, Strassburg cathedral. Photograph by the Staatliche Bildstelle, Berlin. (3) Angels playing (shawm or discant-bombard, lute). Socle of a figure of the altar of Kefermarkt church in Upper Austria, executed by Passau sculptures about 1480. Photograph by Reiffenberg.





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4

(1) Pythagoras as lute-player. Wooden bust by Jörg Syrlin the Elder, from the choir stalls of Ulm cathedral, c. 1470. Photograph by the Osthaus-Archiv (Georg Müller, Munich). (2) Angel playing lute. Wood-carving by Hans Brüggenmann. From the pyx (completed in 1520) in Husum church. Berlin, Kaiser Friedrich Museum. (3) and (4) Angels playing lute and guitar-fiddle. South-German wood-carvings, c. 1500. Berlin, Kaiser Friedrich Museum. Photographs by the Staatliche Bildstelle, Berlin.





I



2



3



4

(1) and (2) Putti playing, dancing, and singing (trumpets, regal, harp, lute). Marble reliefs by Luca della Robbia, part of the organ balustrade (singers' platform) for the cathedral, Florence. Florence, Cathedral museum (Museo di S. Maria del Fiore). (3) Angels playing (guitar-fiddle, psaltery). Marble relief by Agostino di Duccio in S. Andrea e Bernardino at Perugia, 1457—1461. (4) Angels playing (harp and regal). Marble relief from the studio of Agostino di Duccio in S. Francesco at Rimini. C. 1450. Photograph by Alinari.





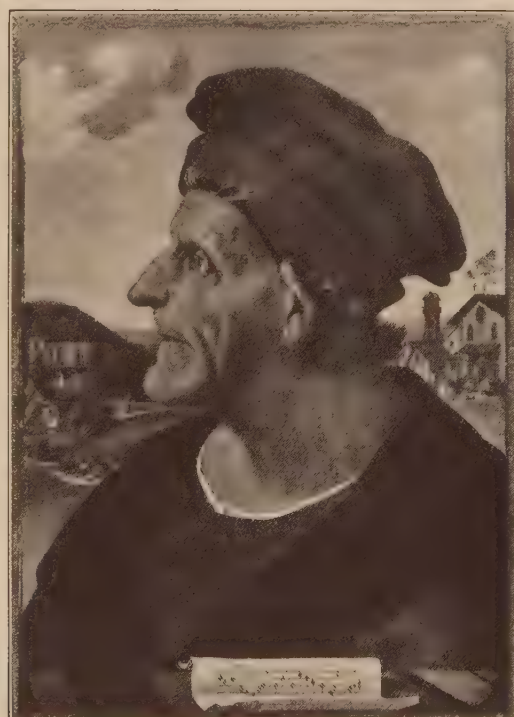
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4

(1) and (2) Girolamo di BENVENUTO: Angels playing (double flute, lute, psaltery, timbrel, guitar-fiddle, mandola) from "The Ascension of the Virgin", c. 1500. Montalcino, Parrocchia della Natività. Photographs by Alinari. (3) Style of Botticelli: Angels playing (lute, bombard, rebec). Drawing, c. 1480 (?). Florence, Uffizi. (4) Piero di Cosimo: portrait of the Florentine architect and musician Francesco Giamberti (1405—1480). The Hague, Picture Gallery. Photograph by Bruckmann.





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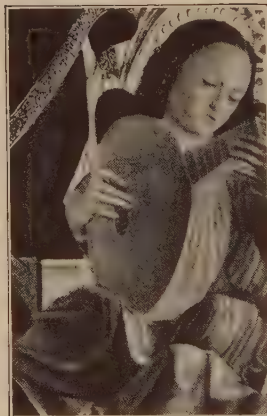
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5



6

(1) Fra Angelico DA FIESOLE: Angels playing (busin, rebec, mandola) from the "Coronation of the Virgin", c. 1430. Paris, Louvre. Photograph by Alinari. (2) Giovanni di Paolo: Angels playing (portative organ, psaltery, harp, guitar-fiddle) from the "Madonna Enthroned", c. 1450. [Siena, Exhibition of Ancient Art.] Photograph by Brogi. (3) and (4) Sano di Pietro: Angels playing (guitar-fiddle, mandola, from the "Coronation of the Virgin". Siena, Academy. Photograph by Brogi. (5) and (6) Bernardino and Butinone Bernaedo Zenale: Angels playing (lute with quill plectrum, rebec) from the "Madonna Enthroned". 1485. Treviglio, S. Martino. Photograph by Anderson.

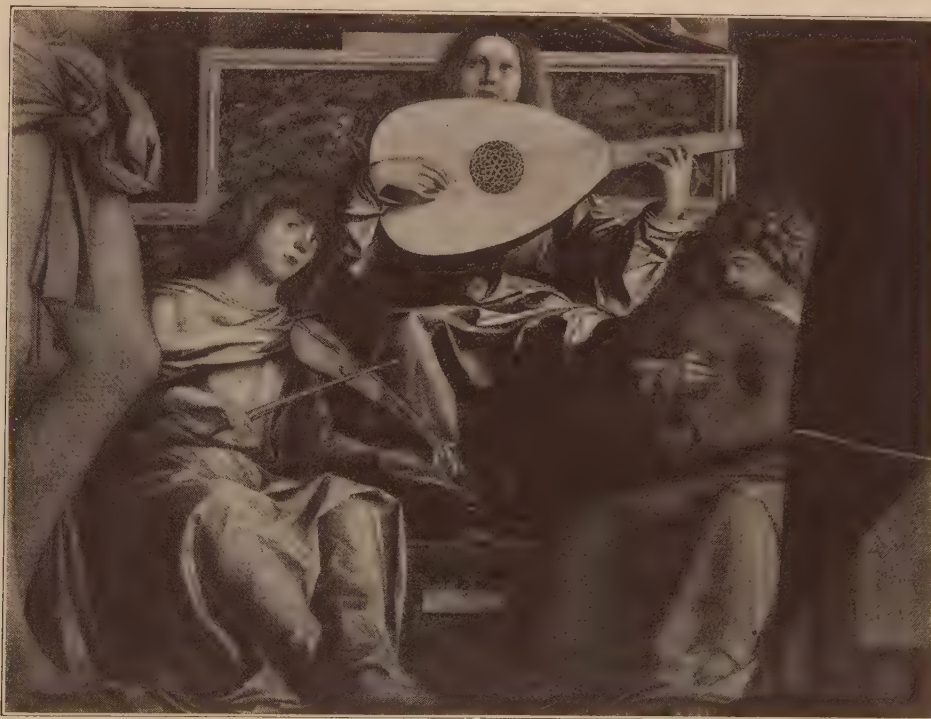




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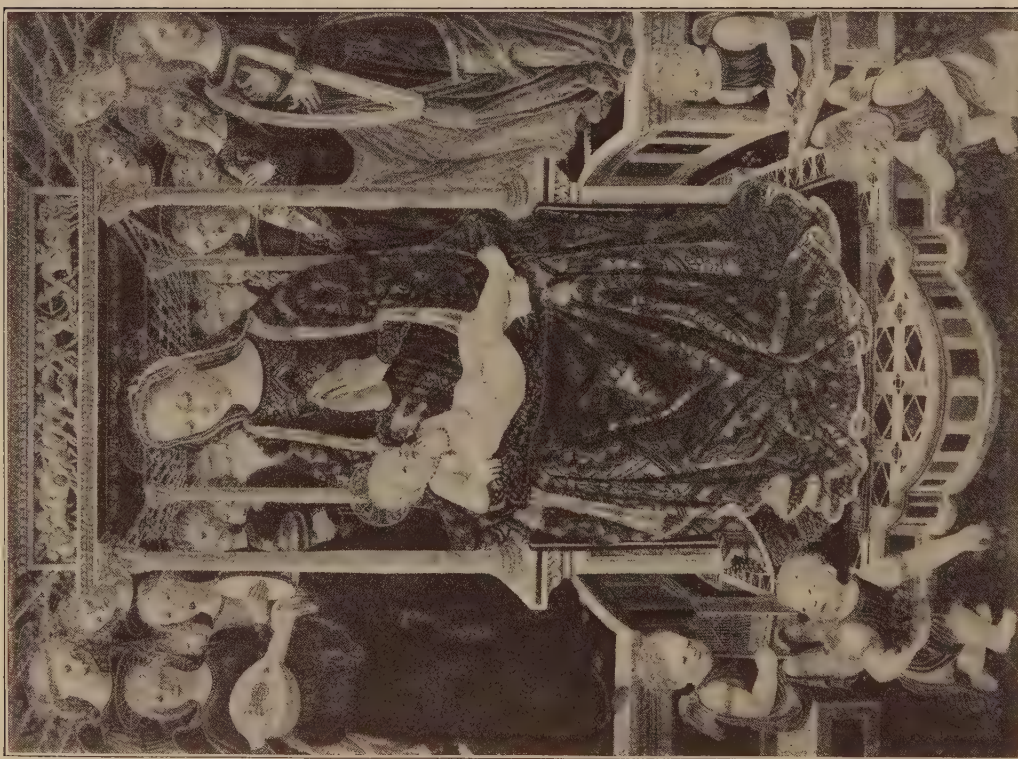
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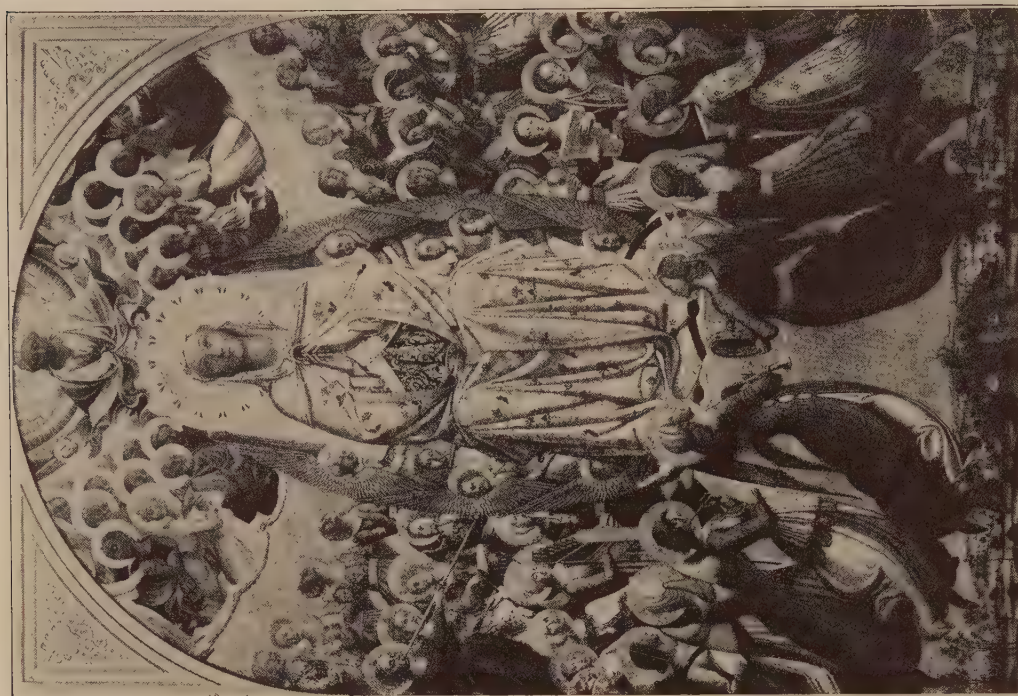
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(1) Luca SIGNORELLI: Angel playing lute, from the "Madonna Enthroned", 1484. Perugia, Cathedral. (2) Bartolommeo Montagna: Angels playing (lira da braccio, lute) from the "Madonna Enthroned". About 1500 or later? Padua, S. Maria delle Grazie (in Vanzo). (3) Giovanni BELLINI: Angels playing (lute, guitar-fiddle, lute), from the "Madonna Enthroned". Circa 1478. (Altar-piece from S. Giobbe, Venice.) Venice, Academy. Photographs by Alinari.





1



2

(1) Giovanni Boccati da Camerino: Concert of angels (left: lute, timbrel, cymbals, regal; right: rebec, bagpipe, harp, dulcimer). "Madonna adoring the Child", c. 1460. Perugia, Pinacoteca Vanucci. Photograph by Alinari. (2) Stefano di Giovanni, called Sassetta: Concert of angels (left: busines, small drum, cymbals, small lutes, hurdy-gurdy, portative organ, double flute, pipe-and-triangle, bagpipe; right: zinken [cornets], trumpet, bombard, psaltery, harp, guitar-fiddle, timbrel). "Ascension of the Virgin" [completed by another Sienese master]. 2<sup>nd</sup> half of 15<sup>th</sup> century. Berlin, Kaiser Friedrich Museum. Museum photograph.





1



2

Two illuminated parchment codices in Roman choral notation: (1) Antiphonary of King Matthias Corvinus of Hungary (reigned 1458—1490). Codex from the 2<sup>nd</sup> half of the 15<sup>th</sup> century. MS. 1,769, Nationalbibliothek, Vienna. (2) St. Augustine antiphonary of French origin. Codex of the period about 1520. MS. Lat. fol. 830, Staatsbibliothek, Berlin.

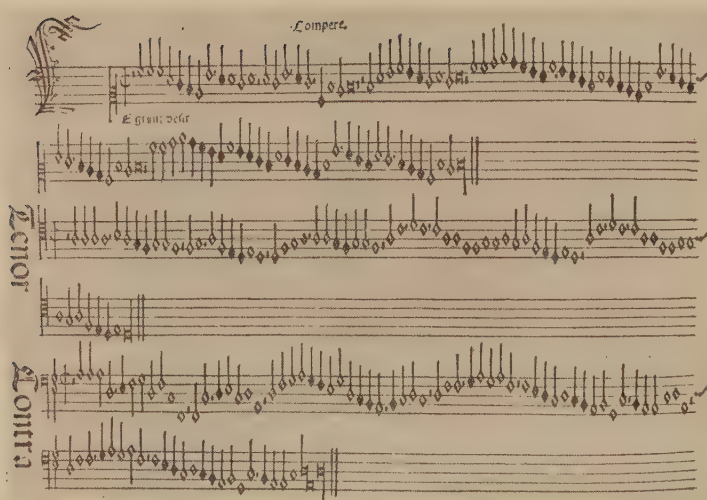




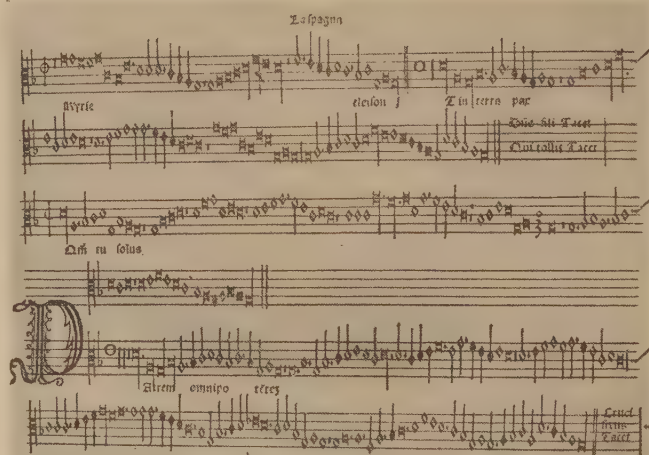
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Ottaviano dei PETRUCCI (b. 1466 at Fossombrone, near Urbino, d. there in 1539) is the inventor of metal type printing for mensural music, a process for which he was granted a Privilege by the Council of Venice in 1498 for 20 years. His prints — veritable masterpieces of typography — have never been surpassed for technical perfection. (1) Tenor part-book to the first book of masses by Josquin des Prés (mass: "L'homme armé", Venice 1502). (2) Superius part-book to the masses of Alexander Agricola ("Malheur me bat", 1500). (3) Collection "Canti B numero 50" (2<sup>nd</sup> edition 1503). (4) Alto part-book to the masses of Heinrich Isaac ("La spagna", 1506).



I

A specimen page from the 'Melopoia' showing mensural notation. It features four staves of music, each with a different vocal part: DISCANTUS, DISCANTUS TENOR, TENOR, and TENOR. The notation is in mensural style, with square notes on a four-line staff. The text is in Latin, including 'PRIMA FACIES', 'Morcenas Primum genus Carmolis', 'Iam Satis', and 'Morcenas atavis sedite regibus'. The page is numbered '2' at the bottom.

2

A specimen page from the 'Graduale Pataviense' showing choral notation. It features a large woodcut illustration of a church interior with a choir and a large organ. The text is in Latin, including 'Officia prima in aduentu dñi', 'De te lauari a nimā meam: deus', 'me usui te cōfī do nō e ru be', 'scā: neq; irri deant me inimi', 'ci me i: e remim vniuer si qui te expe ctant nō cōfūn', 'dentur. ias tuas domine demonstra mihi: et semitas', 'tuas e doce me. Quoniam. Si. niuer si qui', 'te expectant nō cōfundentur domine. x.', 'ias tu as domine', 'notas fac mi hi: et se mitas tu a ti'. The notation is in choral style, with square notes on a four-line staff. The page is numbered '3' at the bottom.

3

 A colophon from the 'Graduale Pataviense' with a printer's imprint. The text is in Latin, including 'Patrem', 'Officiale in aduentu', 'In Plenis officiis', 'Aliud in Plenis officiis', 'Serial: Quasdragesimale vel', 'pro defunctis', 'Tempore pascale', 'Explicit feliciter auxiliante dño Graduale nup inte-', 'gerrime castigati: fm libroz missaliū pataviē. di-', 'ocesis rubricā et ordinē: ad rectum cōsuetumq; cā-', 'tandi ritū: cum oibz ad hoc ipm ptnētibz reda-', 'ctū vrbē clarissima Diēna Eulstria impēsis et', 'op. i ingeniosissimi Chalcographi Joānis Winter-', 'burger impressū. Anno sal. 1511. septio 30<sup>o</sup> Junij.' The printer's imprint is a circular emblem with a cross and a snake, surrounded by a decorative border. The page is numbered '4' at the bottom.

4

(1) and (2) Title woodcut (Parnassus) and specimen page from the "Melopoia" (setting of Horace's Odes) by the Tirolese Humanist Petrus TRITONIUS (Peter Traybenraiff). Augsburg, 1507, Erhard Oeglin. Oldest German type-printed mensural music. (3) and (4) Specimen page and colophon (with printer's imprint at the end) from the "Graduale Pataviense" (Graduale of the diocese of Passau), printed in German choral-notation. Vienna 1511, Joh. Winterburger. Music printing by Peter Schöffer the Younger (Mainz 1512 and 1525): see p. 77, fig. 1, p. 78, figs. 1 & 2.





I



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4

(1) Relief from the tombstone of the blind Nuremberg organist Conrad PAUMANN (c. 1410–1473) at the Frauenkirche, Munich (lute, flute-à-bec, harp, portative, rebec). (2) Title-woodcut for the "Spiegel der Orgelmacher und Organisten" by the blind organist Arnold SCHLICK. Mainz 1511, Peter Schöffer the Younger. (3) Opening of the "Fundamentum organandi Magistri Conradi" [Paumann], from the oldest text-book on organ composition (in so-called German organ tablature), dated 1452-53. Wernigerode, Fürstliche Stolbergsche Bibliothek [Reproduced by the Wölbing-Verlag, Berlin]. (4) Method of playing, from the "Buxheimer Organ-book" of 1470 (from the Carthusian monastery of Buxheim on the Iller), one of the most important collections of organ pieces of the 15<sup>th</sup> century. MS. Mus. 3,725, Staatsbibliothek, Munich.





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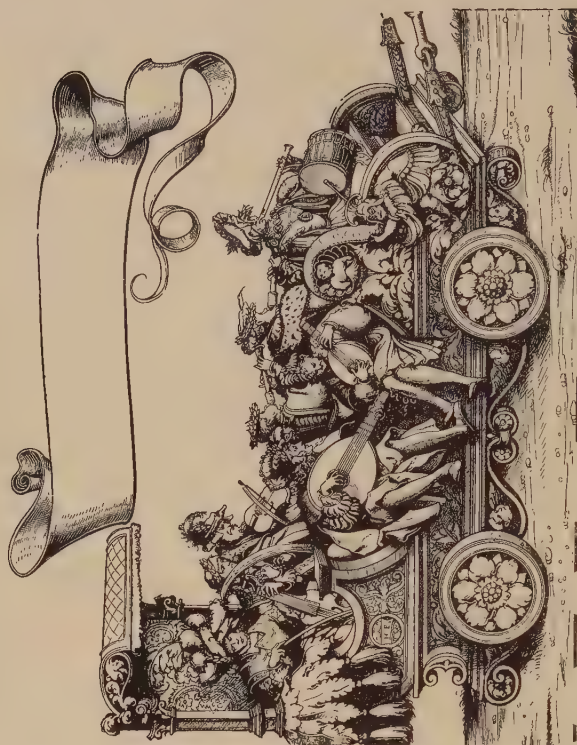
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(1) The organist Paul HOFHAIMER (1459—1537) at a positive organ. Woodcut by Hans Burgkmair from the "Triumphzug" (Triumphal Procession) of the Emperor Maximilian I (see p. 76). (2) Emperor Maximilian attending mass at Augsburg; in the left foreground: Hofhaimer at a so-called "apple-regal". Woodcut by Hans Weiditz, c. 1518. (3) "Der Weisskunig beim Mummenschanz". (4) "Die Geschicklichkeit in der Musik": woodcuts by Hans Burgkmair from the prose novel "Der Weisskunig", written in praise of the emperor. C. 1516.





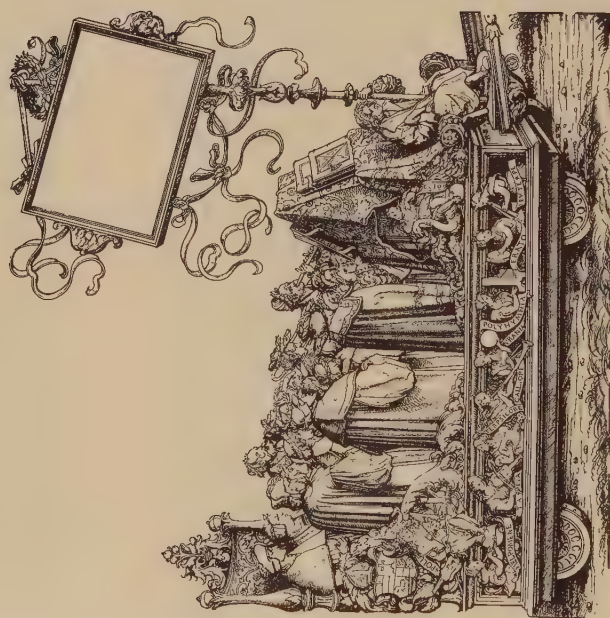
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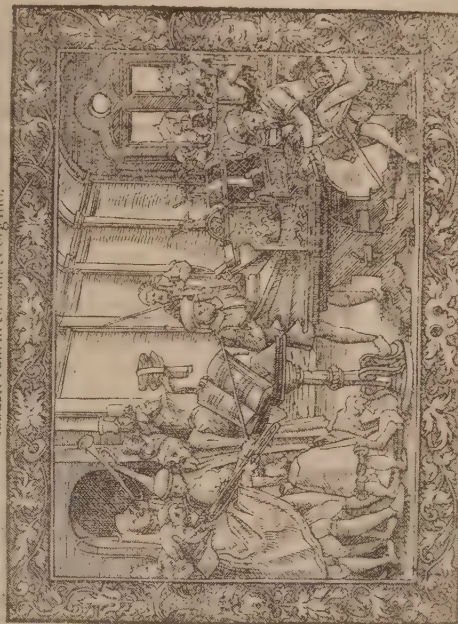
The drawings for the celebrated woodcuts in "Kaiser Maximilians I Triumph" were provided by Jörg Kölderer and his apprentices between 1507 and 1511. From 1516 onward Hans Burgkmair was assisted in the execution of these masterly woodcuts by a number of other Augsburg and Nuremberg artists -- Springinklee, Beck, Schäufler, Dürer, and the so-called Meister des Trosses. (1) "Musica Lauten vnd Rybeben" (viola da gamba). (2) "Burgundische Pfeiffer" (trumpeters and bombardiers). (3) "Musica Canterey" with singers, a trombonist and a zinke (cornet) player. (4) "Musica suess Melodey": rybebe (viola da gamba), harp, fiedel (viola da braccio), lutes, shawms (Windkapselchalmeyen), Schwegel mit Tamerlin (pipe and tabor).



**Dapacem.**

I

**Psalm 150. Laudate Dominum in tympanis & choro;**  
 laudate eum in chordis & organo.



3

# Orgel oder Organ Instrument Tabulatur.

Ein nützliches Buchlein / in welchem notwendige erklerung der  
 Orgel oder Instrument Tabulatur / sampt der Application / Durch welche  
 deutsche Gesellen und Mäntzen / etliche mit Coloratum abgelehrt / Desgleichen selbne  
 deutsche Langer Valtarden und dergleichen Possessionen zu finden / etc. Dergleichen  
 geht zuvor in offnen Druck nicht ausgangen.

**Second aber der Jugend und anfangenden dieser**

**Kunst zum besten in Druck vor**

**erhalten Durch**

**Elias Nikolaum / sonst Zimmerbach genandt / Orgel**

**nisten zu Leipzig in S. Thomae Kirchen.**

**Mit fleis von Auctore selbst übersehen und Corrigirt.**

**Anno / 1571.**

2

41. Typus  
 abgerundet  
 capitalis.

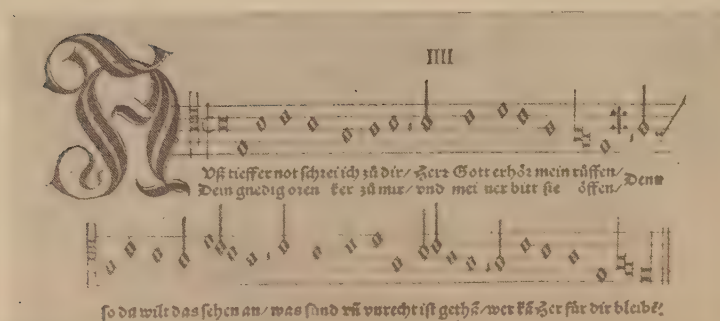
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(1) From the "Tablaturen etlicher Lobgesäng und Liedlein auf die Orgeln" by Arnold Schlick [see p. 74]. "Getruckt zu Mentz [Mainz] durch Peter Schöffner . . . Anno MDXII." (2) — (4) Organ tablature book of Elias Nicolaus AMMERBACH (c. 1530—1597, organist of the Thomaskirche, Leipzig, from 1560), Leipzig 1571. Copy in the Leipzig Stadtbibliothek, formerly in the possession of Sebastian Bach. (2) Title-page. (3) Title-woodcut representing a singing-school. (4) Song: "Innsbruck, ich muß dich lassen" by Heinrich Isaac, arranged for German Organ tablature, a combination of mensural and lettered notation in use with German organists until the 18<sup>th</sup> century.



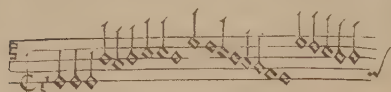


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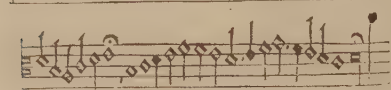
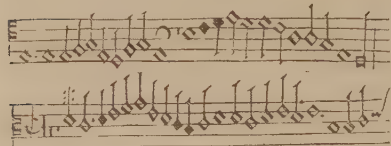


2

Wynst Christliche Lied vom waren glouben  
vnd rechter lieb Gottes vnd des nechsten.

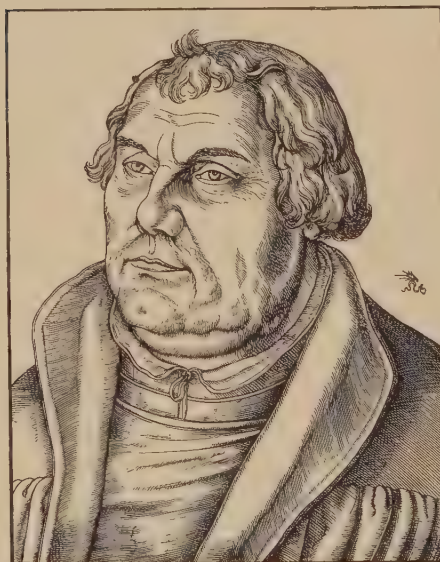


In Ihesu namen heben wir an.

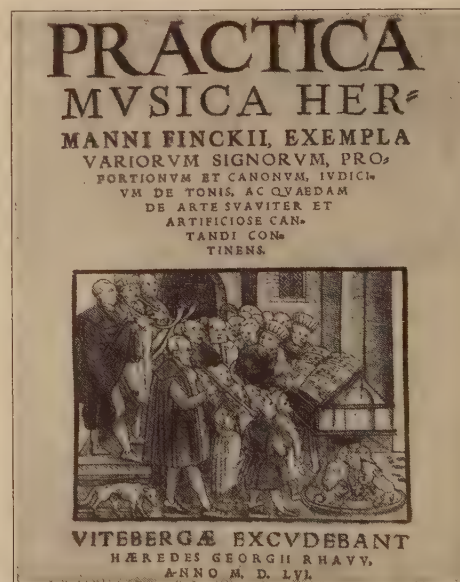


In Ihesu namen heben wir an / das ist das wir gelehret  
hon / vom gottes wort usingen / hör zu ie frauwen vnd auch ir  
maß / wie man die seligkeit soll gewinnen.

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(1) and (2) "Geistliches Gesangbüchlein" compiled by Luther's friend and adviser Johann WALTHER (1496—1570), Kapellmeister to the court of Saxony. Title-page to the tenor part-book and the choral: "Aus tiefer Not schrei' ich zu dir". Mainz 1525, Peter Schöffer the Younger. (3) From "Etlich christlich Lobgesang", the oldest Lutheran hymnbook. Wittenberg 1523, Georg Rhau. (4) Portrait of the Reformer Martin LUTHER (1483—1525). Woodcut by Lucas Cranach. (5) Title-page of the "Practica Musica" by the Wittenberg organist Hermann FINCK (1527—1558) with picture of a chantry (singers accompanied by a trumpeter and two krummhorn [cromorne] players). Wittenberg 1566, Georg Rhau's Erben.



5

**A** *Sperges me domine hyssopo & munda-  
bor Laua bis me & super niuem  
de alba bor Misere mei deus Secundū magnā  
misericordiam tuam tu am  
Gloria patri & filio & spiritui sancto Sicut erat*

a 2

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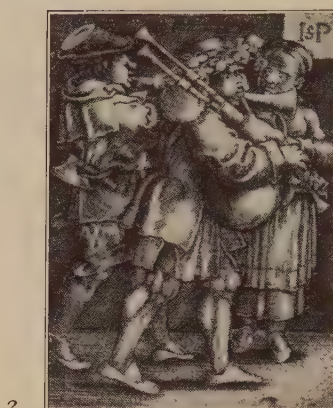
*Ludouicus Senfl*  
*fuga trium vocum*  
*Disjunctas*  
*Tenor*  
*Contratenor* *Tenor* *Tenor* *Contratenor*  
*Die prüle die da fließen die sol man trincke vn de ain stät  
Et püte hat der sol im wincke ja wincke mit de auge vn  
erete auf de züg es ist ain herter orde de seme püte meiden*

(1) Heinrich FINCK (1445—1527); hofkapellmeister at Cracow, Stuttgart, and Salzburg; as a composer, the most important contemporary of Heinrich Isaac. Medallion. British Museum. (2) and (3) Arnold von BRUCK (d. 1554), hofkapellmeister to the emperor Maximilian I in Vienna, later in Munich; the greatest master of the German lied in the 16<sup>th</sup> century. Medallion by L. Neufarer 1536. Vienna, Art History Museum. (5) Page a 2 from the "Chorale Constantinum" by Heinrich ISAAC (d. 1517), a book of 3-parts motets published by his pupil Ludwig Senfl. Nuremberg 1550, H. Formschneider. (6) "Die Brunnlein, die da fließen", 6-part song by Senfl [cf. p. 133, fig. 4]. From the MS. Song collection, year 1524, MS. 18,810, Nationalbibliothek, Vienna.





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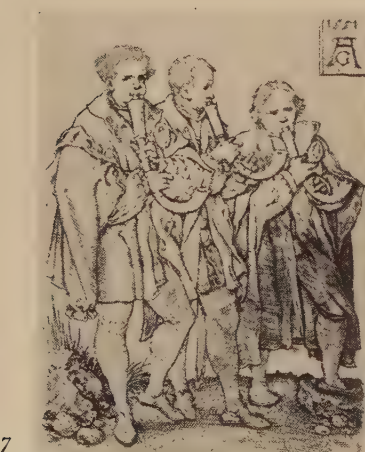
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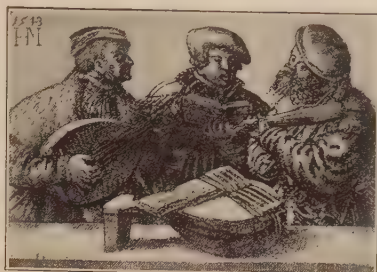
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(1)—(3) Musicians with bagpipe and rauschpfeife or shawm (discant bombard). Engravings by Hans Sebald Beham. (4) and (6) "Pfeiffer" and "Drumelschläger" (Pipers and drummers). Woodcuts by Beham (for Hanns Guldenmundt's Landsknechtfolge). (5) "Der Sackpfeiffer" (The Bagpiper). Engraving by Albrecht Dürer. 1514. (7) Three krummhorn (cromorne) players (1551). (8) Bass viol player (viola da gamba). Engraving by Albrecht Altdorfer. (9) Viol and lute players (1538): Engravings from the "Hochzeitstänzer" series by Heinrich Aldegrever.





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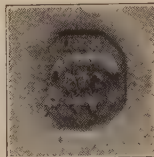
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(1) Musicians (lutanist, singer, kit- [small fiddle-] player). Engraving by the Master H. M. 1543. (2) Musicians with bombard and bagpipe. Engraving by the Master M[artin] T[reu]. (3) The Lute-player. Engraving by Hans Brosamer. 1537. (4) "Old Woman". Death with the Holz- or Stroh-fiedel (xylophone), the so-called "wooden laughter". Woodcut from the "Dance of Death" by Hans Holbein the Younger (c. 1525). (5) Three wind players (straight and curved zinke [cornets] and transverse flute). (6) Three fiddlers (bass viols and small fiddle). Woodcuts by Jost Amman from the "Beschreibung aller Stände, Künste und Handwerke" (with verses by Hans Sachs, Frankfurt 1568). (7) and (8) Groups of musicians. Woodcuts by Jost Amman from the so-called "Ehebrecherbrücke des Königs Artus".





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Hans Leo Hassler  
bistum von obst.

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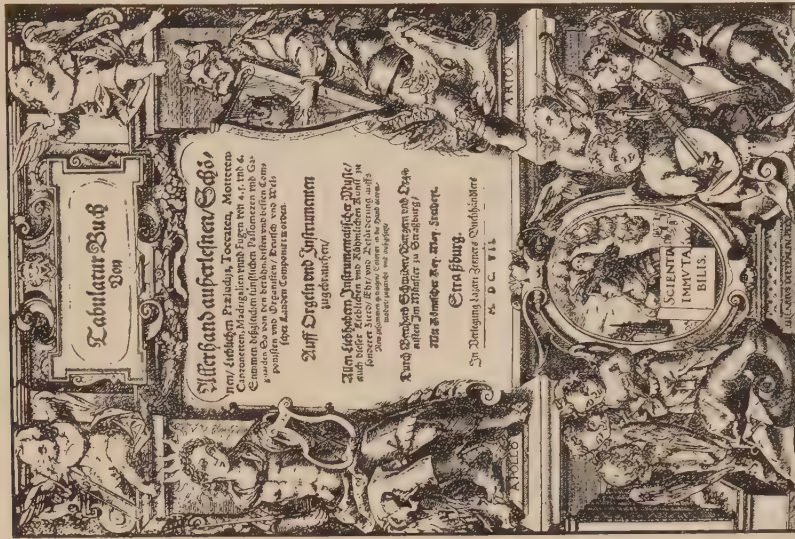
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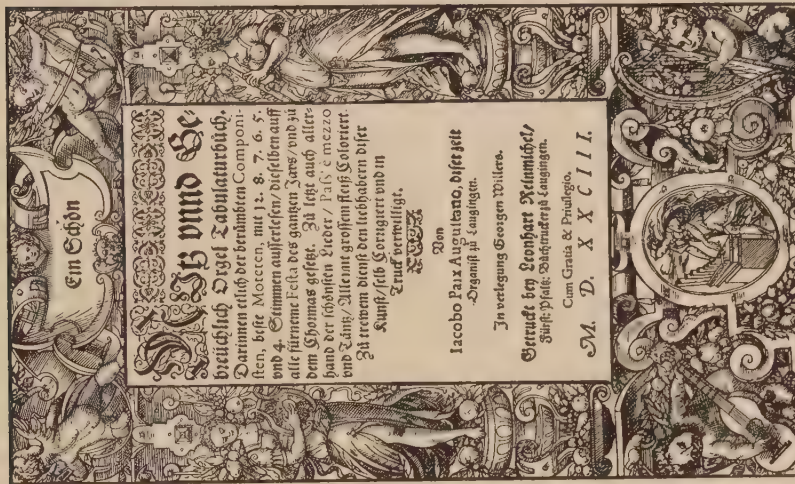
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Hans Leo HASSLER (1564—1612) was the greatest German composer of his age and the first German master to be educated in Italy (as a pupil of Andrea Gabrieli in Venice). (1) Portrait as organist to the Fuggerei. Engraving by Domenico Custos, Augsburg 1593. (2) and (3) Seal and signature from a receipted interest account in the name of the Fugger Brothers, Augsburg 1594. Formerly in Cologne, Heyer-Museum. (4) Jacob Handl (real name, Petelin), Lat.: GALLUS (1550—1591), leading composer of Catholic church music in the 16<sup>th</sup> century. Engraving of 1590. (5) and (6) Title-pages to Hassler's Motets ("Sacri Concentus", Augsburg 1601); and "Lustgarten neuer deutscher Gesänge", Nuremberg 1605 (2<sup>nd</sup> edition).

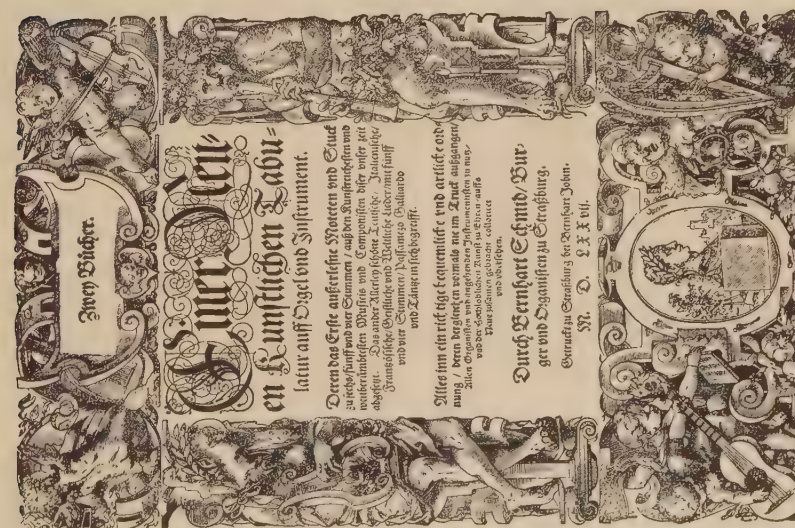




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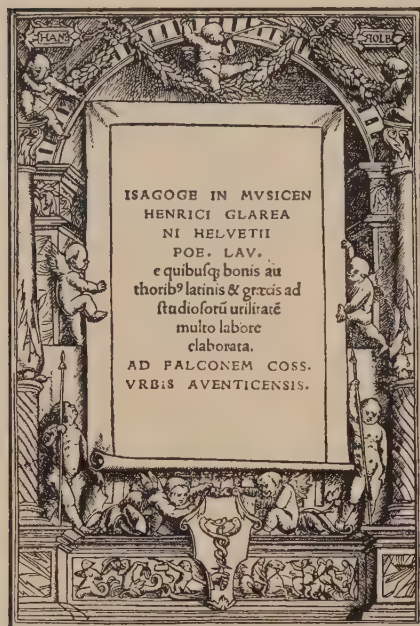
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- (1) Bernhard Schmid the Elder (1520—1592): Two books of "Einer neuen künstlichen Tablatur auf Orgel und Instrument[en]". Strassburg 1577, B. Jobin. Title-page by Tobias Stimmer. (2) Jacob PAIX (1550 to c. 1620): "Orgel Tablaturbuch". Laugingen 1583, L. Reimichel. Title-page after Tobias Stimmer. (3) Bernhard Schmid the Younger (b. 1548): "Tablaturbuch ... auf Orgeln". Strassburg 1607, L. Zetzner. Title-page by Hilarius Dieterlin.

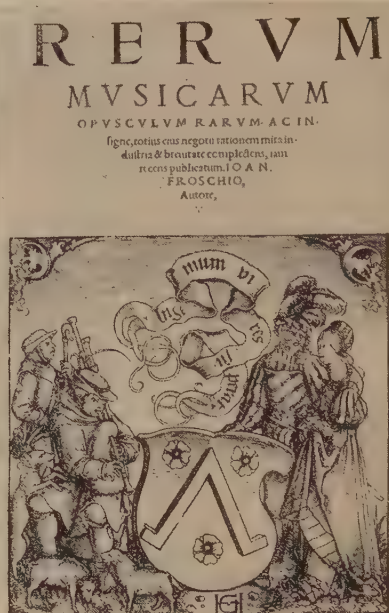




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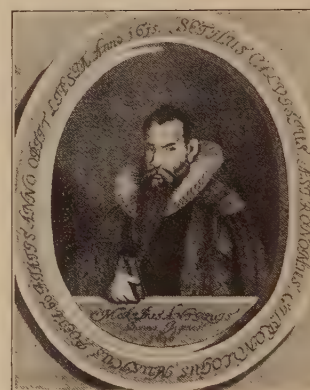
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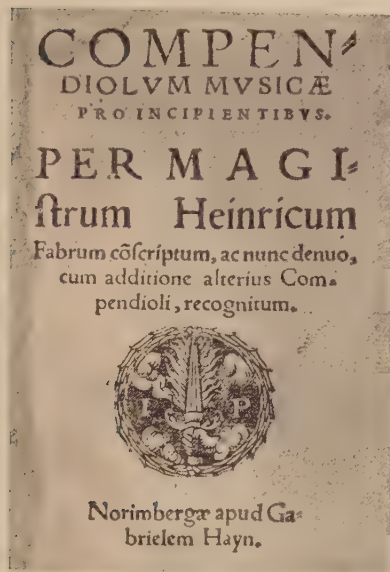
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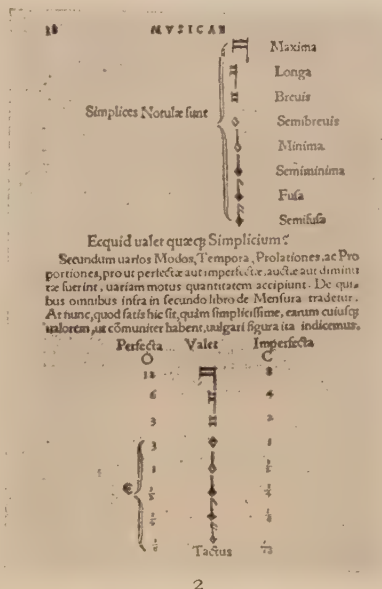
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(1) Henricus GLAREANUS (real name Heinrich Loris, 1488—1563): "Isagoge in musicen", Basel 1516. Title-page by Hans Holbein the Younger. (2) Georg RHAU (1488—1548): "Enchiridion musicae mensuralis", Leipzig 1520. (3) Johann FROSCH: "Rerum musicarum opusculum", Strassburg 1535. Title-page by Hans Baldung Grien. (4) Georg RHAU (see fig. 2 and p. 78) contemporary woodcut portrait. (5) Adrian Petit COCLIUS (Netherlander, 1500—1563, pupil of Josquin). Woodcut portrait from the "Compendium musices", Nuremberg 1552. (6) Sethus CALVISIVS (real name Seth Kallwitz, 1556—1615). Portrait. Engraving by Wolfgang Kilian. 1626.

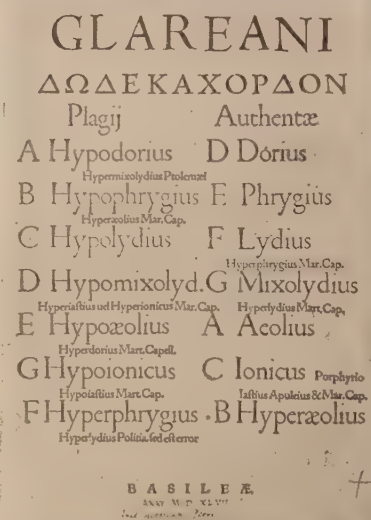




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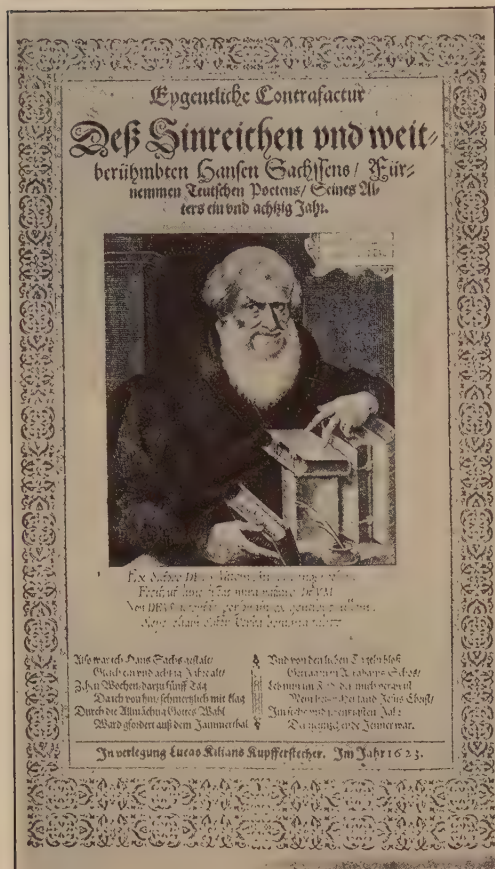
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(1) Heinrich FABER (d. 1552): "Compendium musicae", Nuremberg 1548. (2) Sebald HEYDEN (1498—1561): p. 38 of "Musicae id est artis canendi libri duo", Nuremberg 1537. (3) Henricus GLAREANUS [see p. 84, fig. 1]: "Dodekachordon", Basel 1547. (4) Adam GUMPELZHAIMER (1559—1625). Portrait. Engraving by Lucas Kilian. 1662. (5) The same: "Compendium musicae", 5<sup>th</sup> edition, Augsburg 1611. Woodcut title-page, with concert of angels and muses.





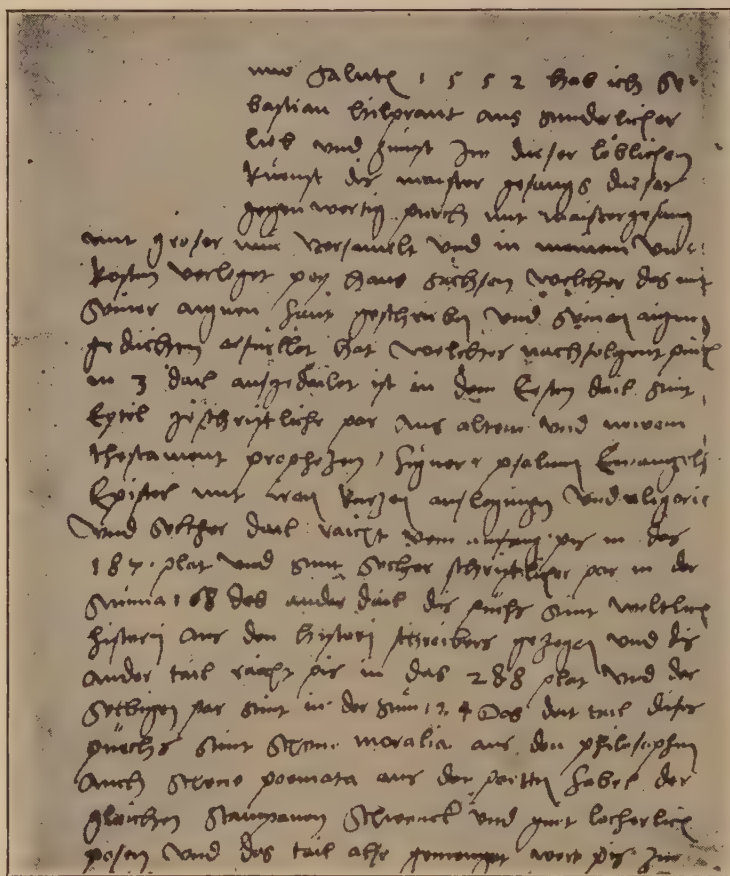
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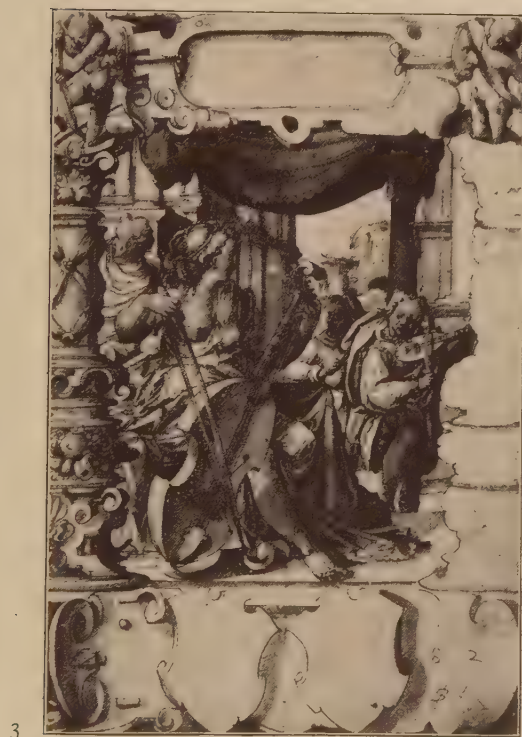
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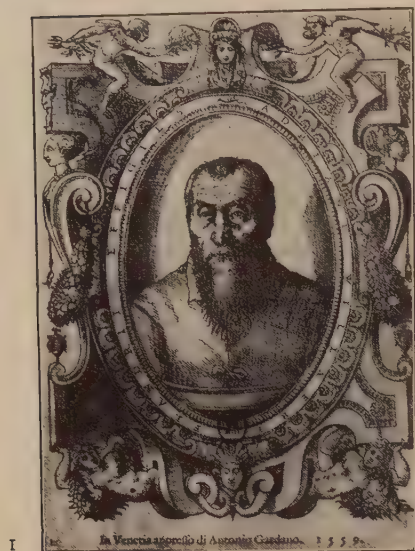
(1) Hans SACHS (1494—1576), the Nuremberg shoe-maker and poet, principal representative of the art of the Master-singers. Portrait. Engraving by Lucas Kilian [after Jost Amman]. 1623. (2) Hans Sachs: Einleitung zum eigenhändigen Liederbuch vom Jahre 1552. Dresden, Sächsische Landesbibliothek. (3) Joh. Christoph WAGENSEIL (1633—1708), author of the book: "De civitate Noribergensi commentatio" (Altdorf 1697), a work which Wagner used as a source of information on the guild of mastersingers. Engraving by Jacob Sandrart. 1690. (4) The Nuremberg mastersinger Wilhelm Weber. Engraving from the book by Wagner.





Four pages from a series of the nine muses. Tinted drawings by the Master S. M. in 1582. Similar in manner to the Swiss painter Christoph Maurer. (1) Positive organ, (2) lutes, (3) bass viol and rebec, (4) trumpets and trombones. Leipzig, Collection of Prints in the Städtische Museum.





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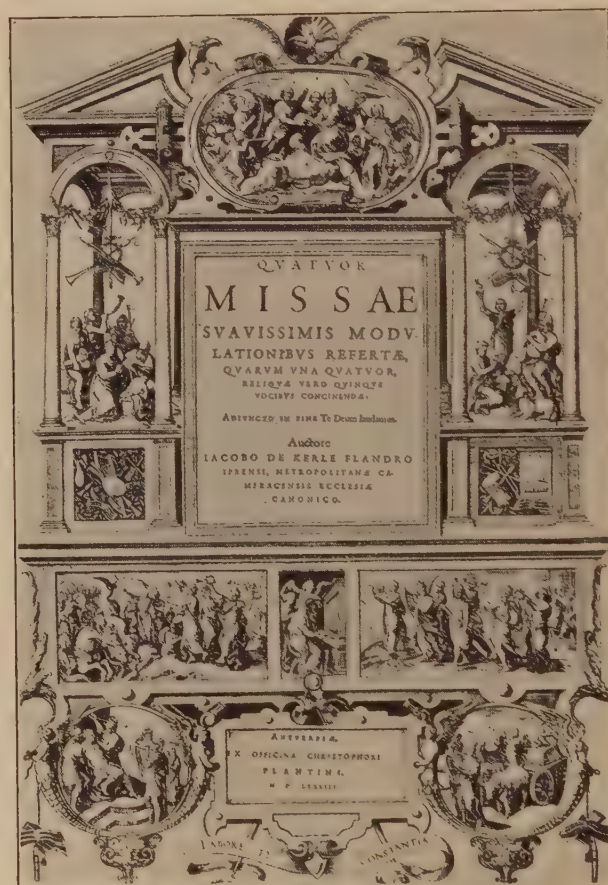
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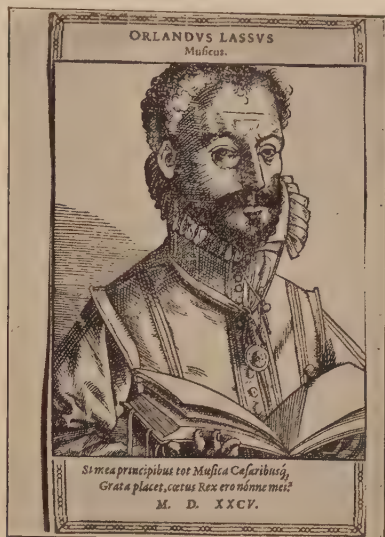
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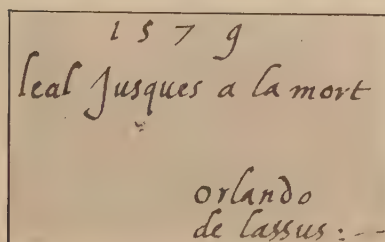
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(1) Adrian WILLAERT (c. 1485—1562), chapel-master of St. Mark's, Venice, from the end of 1527 and the founder of the Venetian school [see fig. 4]. Engraving by L. C., Venice 1559. (2) Filippo DE MONTE (1521—1603), Imperial chapel-master under Maximilian II and Rudolf II, one of the most important composers of the a cappella age. Engraving by Raphael Sadeler. (3) Lambert DE SAYVE (1549—1614), Court chapel-master to the emperor Matthias. Engraving from his "Sacrae symphoniae", Helmstedt [?] 1612. (4) Adrian Willaert: Title-page to the "Musica nova" (collection of motets and madrigals). Venice 1559, Ant. Gardano. (5) Jacob DE KERLE (1531/32—1591), one of the most distinguished of Orlando Lasso's contemporaries: title-page to "Quatuor missae" (choir-book). Antwerp 1583, Christoph Plantin.





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ORLANDO DI LASSO (c. 1530—1594), next to Palestrina the most famous composer of the 16<sup>th</sup> century, was Hofkapellmeister in Munich from 1560 onward. (1) Unsigned woodcut dating from 1585. (2) Autograph album-leaf ["faithful unto death"] dating from 1579. Formerly in Cologne, Heyer-Museum. Engraving by René Boyvin. (4) Monument (Epithaphium) of the master, dating from 1595. Munich, Bayrisches Nationalmuseum. Museum photograph.



*Illustrissimo Et ecc: me primice e patrone pui che orey*  
 Con humilia ho ricciuta la di vna Ex:ta religiozomy dogy  
 suo contento, e dia sa quanto le desidero gni satisfattione  
 in tutto quello che s'hauea passero puo considerare, in  
 omni genere misericordum quanto a lesser mio no sono  
 stato may in vita mia cogi melancolia, senza compa  
 cesso se no voleste. inbricary gionny e noff, cosa  
 quod mly, no semper place, e manto mha de piacere  
 nel resto posto cor seguito del s: vnuumy. vneary  
 o, sabato a farenborg, si notero combida vna bel  
 che mi porty perque da tres dies in qua, voglio  
 hauev un discanto in la folla mia, haueuoy fatto  
 packy meq, i testicny, dico del mio caualino, si che  
 vno Ex:ta m aguy se il disgra erat, si ego vo  
 no curio aut videt me il patria gressu, perche  
 son huomo da bene lontano, balsa che per hura a vno  
 Ex:ta et a le due anyime principesse sorelle, bato  
 quel che si contemurmo chio bati, pur che sia tutto  
 dan corame, mo s: vno conseruy e goutery lee:  
 vne gaffande sane e sene mancameto del vada il  
 resto, per maly amy Di moraco a di. 18. magyoy

*Les glay. 100. ie ne ser tracyng*  
*Janus si ce n'est, pour jouir a pour*  
*manger auecy vne Ex:ta et si cela*  
*ne pouvoit faire, ie la domeray*  
*tous enherement pour l'amour*  
*de dieu: en l'honneur de*  
*vne Ex:ta*

*Di vna Ex:ta*  
*hac*  
*fiammifino*  
*Sevna*  
*orlando lasso.*

PATROCINIVM MYSICES.

ADONTE DONIVM. OAVIS GENTES

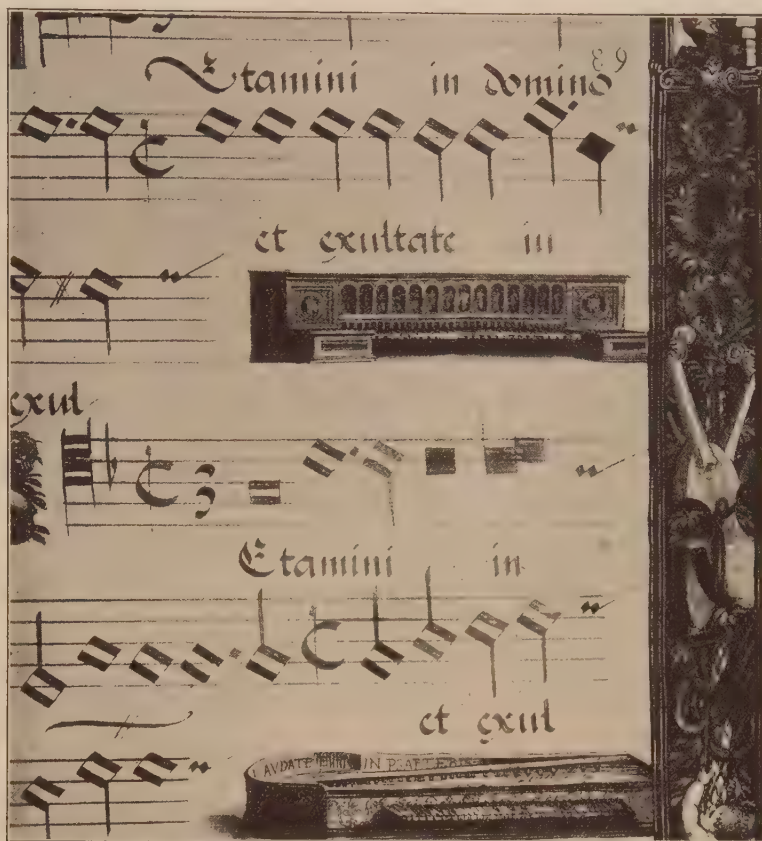
MISSÆ  
 ALIOVOT OVINOVE  
 VOCVM.  
 ORLANDI DE LASSO  
 Serenit: Ducis Bavariz, Chori Magistri.  
 Monachii excudebat Adamus Berg.  
 M. D. L. XXXIX.

(1) Autograph letter of Lasso's to his patron Prince William [from 1579: Duke William V] of Bavaria, Friedberg, Munich, May 18, 1574. Munich, Geh. Hausarchiv. (2) Title-page to 5-part masses, forming the 2nd part of Lasso's greatest work, entitled "Patrocinium mysices". Munich 1589, Adam Berg. Woodcut by I. N. [Johannes Nell]. In the lower space: picture of an orchestra of 9 instrumentalists and 5 singers. The five-volume "Patrocinium", first published in 1573—1576, is one of the finest pieces of music printing ever produced.





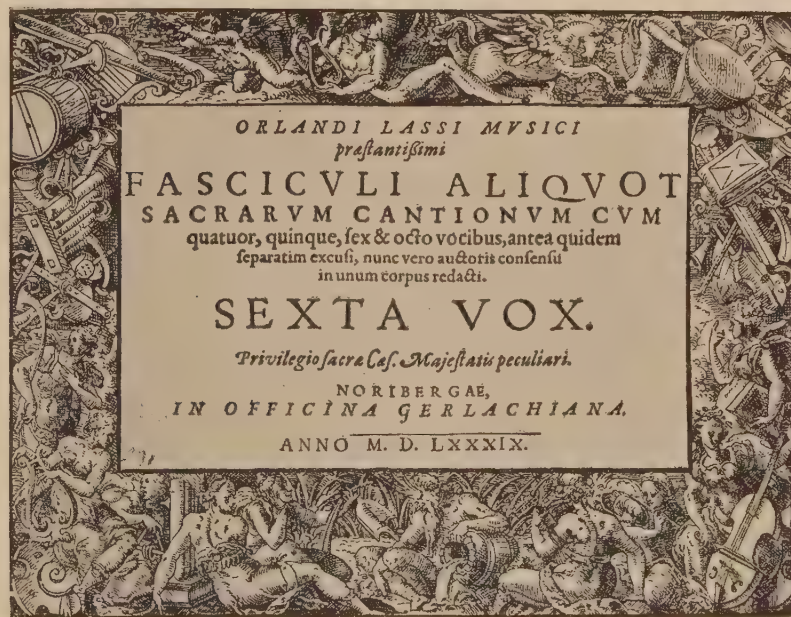
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(1)–(4) From the MS.-Codex of 1565–1570, containing Lasso's seven penitential Psalms of David (Psalmi Davidis poenitentiales) with beautiful illuminations by Hans Mielich (1516–1573). Munich, Staatsbibliothek. (5) Title-page to an edition of Lasso's motets. Nuremberg 1589, Katharina Gerlach.





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(1) and (3) Lower-Rhenish Masters: Two Dominicans playing positive organ and harp. 1501. Vienna, Art History Museum. (2) Catharina van Hemessen: Self-portrait (at the spinet). 1543. Cologne, Wallraf-Richartz Museum. (4) Jacob Cornelisz van Oostanzen: Angels playing (discant shawms, dulcimer, busine and trumpet) from the "Birth of Christ" 1512. Naples, Muzeo Nazionale. Museum photographs.





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(1) David playing the harp before King Saul. Engraving by Lucas van Leyden. (2) The muses playing (in the foreground: bass viola da braccio). Engraving by Hendrik Hondius after Tadd. Zucchero. 1597. (3) Salterio-player. Woodcut by Christoph van Sichem after Hendrik Goltzius. (4) Couple playing, with Death behind (lute, viola da braccio). Engraving by Hendrik Goltzius.

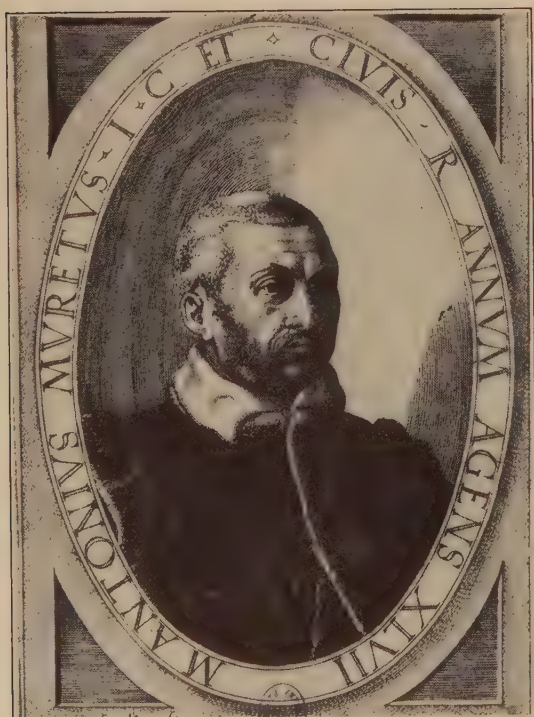




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(1) Claude LE JEUNE (c. 1530—1602), a worthy successor to Jannequin and Goudimel as a composer of chansons and psalms. Engraving from "Le Printemps", Paris 1603. (2) Guillaume COSTELEY (1531—1606), court organist to Charles IV of France. Engraving from "Musique de Guillaume Costeley", Paris 1570. (3) Antoine DE MURET, chanson composer, c. 1550. Engraving by Cornelius Cort. (4) Jean MAILLARD, composer of masses, motets, and chansons, c. 1550. Unsigned contemporary engraving.



**Supremus**

22 Da fille ma mere ma fille venez a moy bellas poi dieu laissez moy ma fille ve

nes a moy bellas poi dieu laissez moy ma fille ma mere ma fille venez a moy rendez arriere

mon bel amy la le voy rûs godin rû popin  
me fault a joir sur ma soy/ma fille venez a moy/me fault auoir sur ma soy mo amy q me fait  
mon amy secourez moy auances auances

rû godi de belle maniere vo' auz trop grâces moy dû fori dû badt bû pûdi de forte maniere.  
vûg pûti tûber en arriere/ma fille venez vo' hyvo' ouilles tât fouer ou bœcker? Frer la crupier  
et fortez car vo'cy ma mere ma fille qste q toyvo' poules soupiresz geignez faites grât chôf

I

**Laudate pueri Dom. PSEALME CXIII. TERTIUS SUPERIUS. A voix pareilles**

N sans qui le Seigneur serues qu'il le Seigneur fer-

ués Loués-le & son nom deus, Loués son nom .ij. &

sa hauteffe & sa hauteffe: Soit preché, soit fait solennel

Soit preché, soit fait solennel Le nom du Seigneur eternal, .ij.

Par tout en

ce temps, & sans cesse & sans cesse. D'Orient iusqu'en Oc

cident Doit

3

**Supremus**

Ellas ma bûe faices luy q'q' bû a ce pour auzie q

q' ne voitrie a ce pour auzie q

gê ne voit rûn 22 as mo amy voules vo' pas couquer ad'it ma bûe auz vo' si voules D'el' ma bûe ne luy bûes vo'

rem a ce pour auzie q' D'el' ma bûe ne luy bûes vo' rû a ce pour auzie q' ne voit rûn q

Ellas ma bûe faices luy q'q' bû a ce pour auzie q' ne voit rûn q

22 as mo amy voules vo' pas couquer ad'it ma bûe auz vo' si voules D'el' ma bûe ne luy bûes vo' rû

a ce pour auzie q' ne voit rûn q' a ce pour auzie D'el' ma bûe faices luy q'q' bû a ce pour auzie q' ne voit rûn

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**TENOR**

**SONETZ DE P. DE RONSARD**

MIS EN MUSIQUE A. IIII. PARTIES

PAR G. BONI, DES FLORENTINS AVVERGNE,

SECOND LIVRE.

**A PARIS.**

Par Adrian le Roy, & Robert Ballard.

Imprimeurs du Roy.

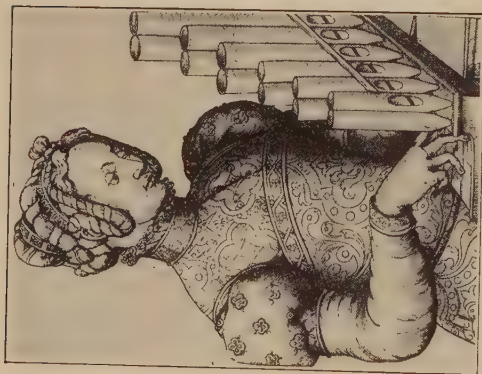
M. D. LXXIX.

Avec priuilege de sa maiesté.

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(1) and (2) Chansons by Clément JANNEQUIN and PASSEREAU from the chanson collections of 1530 and 1536 published by the Parisian publisher Pierre Attaignant, the first Frenchman to print mensural music with plain type. (3) Claude Goudimel (c. 1505–1572), important Huguenot psalm-composer; Psalm 113 from the “Premier livre des psalmes de David”. Paris 1557, le Roy & Ballard. (4) Guillaume Boni (established as later than 1570): Title-page to the 2<sup>nd</sup> book of “Sonnets de P. de Ronsard” [French poet, 1524–1585]. Paris 1579, le Roy & Ballard.





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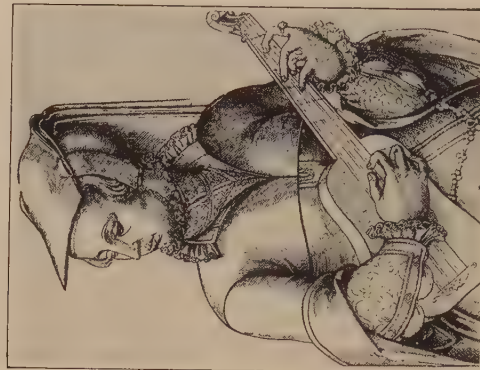
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(1)–(5) "The Consort" (positive organ, curved zinke (cornet à bouquin), bass flute, lute, guitar). Unsigned French series of woodcuts, c. 1570. (6) and (7) "Lady at the Spinet" with lute-player and singers. Engravings by Hendrik Goltzius.





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(1) "Music" (flute-à-bec; on the ground: portative organ, lute, harp, double flute, rebec). Florentine engraving after the so-called "Taroc cards of Mantegna", ascribed to Baccio Baldini (c. 1479). Rotterdam, Museum Boijmans. (2) Landscape with two musicians (viola da braccio, bagpipe). (3) Shepherd blowing shawm: engravings by Benedetto Montagna. (4) Amor with the three Graces (flutes-à-bec, viola da braccio). (5) The Poet Philoteles of Bologna (Gov. Filoteo Achillini, 1466-1538) as guitar-player [after Franc. Francia]. (6) Orpheus (with viola da braccio) and Eurydice. Engravings by Marc Antonio Raimondi.









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(1) Mummers and musicians at the wedding feast of Sir Henry Unton. Section of the unsigned painting representing scenes from the life of Sir Henry in the National Portrait Gallery, London. Museum photograph. (2) John BULL (1563—1628), organist of the Chapel Royal and a distinguished composer of organ and harpsichord music. Oil portrait, painted in 1589. Music School, Oxford. (3) Hans Holbein the Younger: "The Ambassadors", Jean de Dinteville and Georges de Selve, Bishop of Lavour, ambassadors of Francis I of France to the English court, both patrons of music (lute, book of music, flute case). Painted in 1533. National Gallery, London. Photograph by Bruckmann.

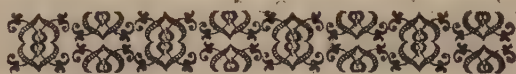


## THE EXTRACT AND EFFECT OF THE QVENES

Maicsties letters patents to Thomas Tallis and VWilliam Birde,  
for the printing of musicke.

**E**LIZABETH by the grace of God Quene of Englande Fraunce and Irelande defender of the faith &c. To all printers boke-sellers and other officers ministers and subiects greting, Knowe ye, that we for the especiall affection and good wil that we haue and beare to the science of musicke and for the aduancement thereof, by our letters patents dated the xx i. of Ianuary in the xv i. yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued seruants Thomas Tallis and VWilliam Birde Gent. of our Chappell, and to the ouerlyner of them, & to the assignes of them and of the suruiuer of them, for xx i. yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or other tongues that may serue for musicke either in Church or chamber, or otherwise to be either plaide or soonge, And that they may rule and cause to be ruled by impresson any paper to serue for printing or pricking of any songe or songes, and may sell and utter any printed boke or papers of any songe or songes, or any booke or quieres of such ruled paper imprinted, Also we straightly by the same forbid all printers boke-sellers subiects & strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren Realmes into any our dominions any songe or songes made and printed in any forren countrie, to sell or put to sale, vpon paine of our high displeasure, And the offender in any of the premisses for euery time to forget to vs our heires and successors fortie shillings, and to the said Thomas Tallis & VWilliam Birde or to their assignes & to the assignes of the suruiuer of the, all & euery the said boke papers songe or songes, VVe haue also by the same willed & commaunded our printers, maisters & wardens of the misterie of stationers, to assyst the said Thomas Tallis and VWilliam Birde & their assignes for the dewe executing of the premisses.

I



¶ Reasons briefly set downe by th'auctor, to perswade  
euery one to learne to sing.

**F**irst it is a knowledge easly taught, and quickly learned, where  
there is a good Master, and an apt Scoller.

2 The exercise of singing is delightfull to Nature, & good  
to preserue the health of Man.

3 It doth strengthen all parts of the brest, & doth open the pipes.

4 It is a singuler good remedie for a shutting & stamering in the  
speech.

5 It is the best meanes to procure a perfect pronounciation, & to  
make a good Orator.

6 It is the onely way to know where Nature hath bestowed the  
benefit of a good voyce: which giuft is so rare, as there is not one a-  
mong a thousand, that hath it: and in many, that excellent giuft is  
lost, because they want Art to expresse Nature.

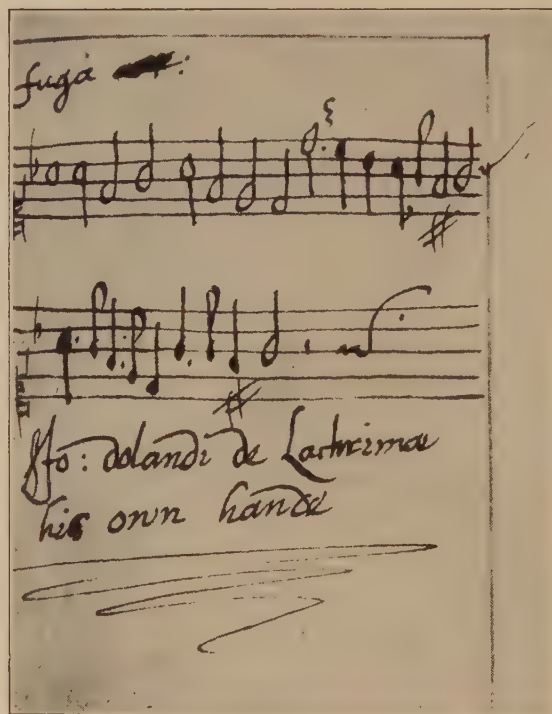
7 There is not any Musicke of Instruments whatsoeuer, compa-  
rable to that which is made of the voyces of Men, where the voyces  
are good, and the same well sorted and ordered.

8 The better the voyce is, the meeter it is to honour and serue  
God there-with: and the voyce of man is chiefly to be employed  
to that ende.

*Omnis spiritus laudet Dominum.*

Since singing is so good a thing,  
I wish all men would learne to sing.

2



3

Royal patent for printing and selling music and music paper granted to Thomas TALLIS (c. 1505—1585) and William BYRD (1543—1623), composers and organists. From the "Cantiones sacrae". London 1575, Thomas Vautrollier. (2) Reasons for learning to sing, from the "Psalmes, Sonets, and Songs of Sadnes and Pietie" by William Byrd. London 1558, Thomas Este. (3) JOHN DOWLAND (1562—1626), composer and lute virtuoso. Autograph album-leaf (a fugue subject) for the "Album amicorum" of Johannes Cellarius of Nuremberg. Add. MSS. 27,579, f. 88, British Museum.



XX. CANTVS.



One heavy sleepe, y image of true death  
And close vp thes my weary weeping eyes, whole spring of teares doth flopp my  
viall becaeth. And teares my hart with sorrowe figh figh crys. Com to posses my tired thoughtes,  
worne foule, that lings dies, y. all thou one me be foule.

Come shadow of my end and shape of mth,  
Ahead to death, childe to this black last night,  
Come thou and charme thes rebels in my beeth,  
While waking fancies doth my mind affright,  
O come sweet sleepe, come or I die for euer,  
Come are my last sleepe, come or come euer.

all thou one me one me be foule,  
figh figh crys, Come and posses my tired thoughtes, worne foule, that  
weeping eyes, whole spring of teares doth flopp my viall becaeth, and teares my  
One heavy sleepe, y image of true death, and close vp thes my weary we-  
SALIV

BASSVS.



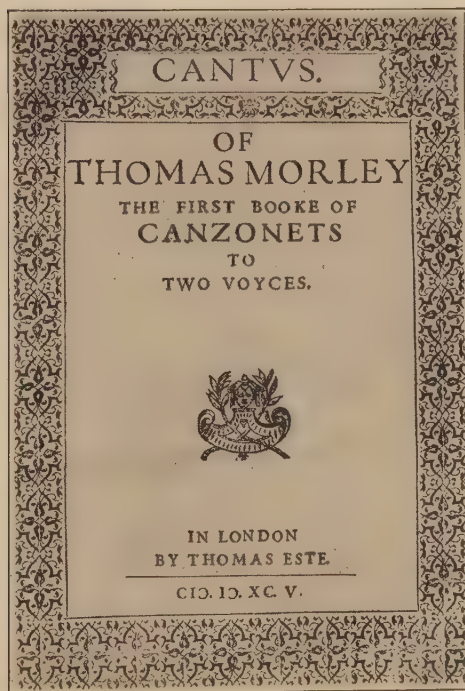
One heavy sleepe, y image of  
true death, and close vp thes my weary we-  
ping eyes, whole spring of teares doth flopp  
my viall becaeth, and teares, y. my hart  
with sorrowe figh figh crys. Come and posses  
my tired thoughtes, worne foule, y. lings  
dies, y. all thou, y. on  
me, one me be foule.

TENOR.



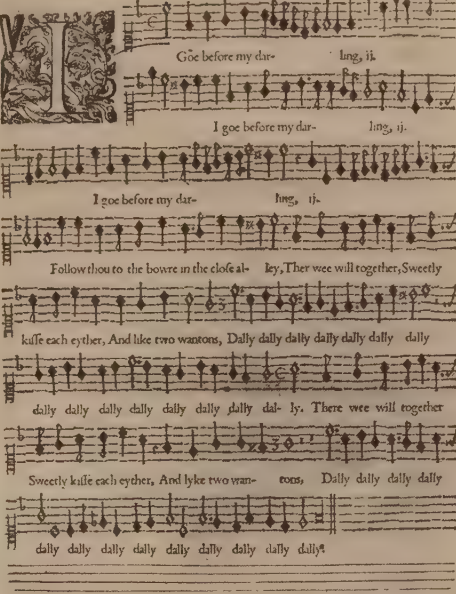
One heavy sleepe, heavy sleepe, y image of true death, and close vp thes,  
my weary, y. weeping eyes, whole spring of teares doth flopp my viall becaeth, and teares my  
hart with sorrowe, figh figh crys, come and posses my tired thoughtes worne foule, that  
lings dies y. all thou one me one me be foule.

I



2

V. CANTVS.



Go before my dar- ling, y.  
I go before my dar- ling, y.  
I go before my dar- ling, y.  
Follow thou to the bowre in the cloale- ky, Ther wee will together, Sweetly  
kille each eyther, And like two wantons, Dally dally dally dally dally dally  
dally dally dally dally dally dally dally dally. There wee will together  
Sweetly kille each eyther, And lyke two wan- tons, Dally dally dally dally  
dally dally dally dally dally dally dally dally dally

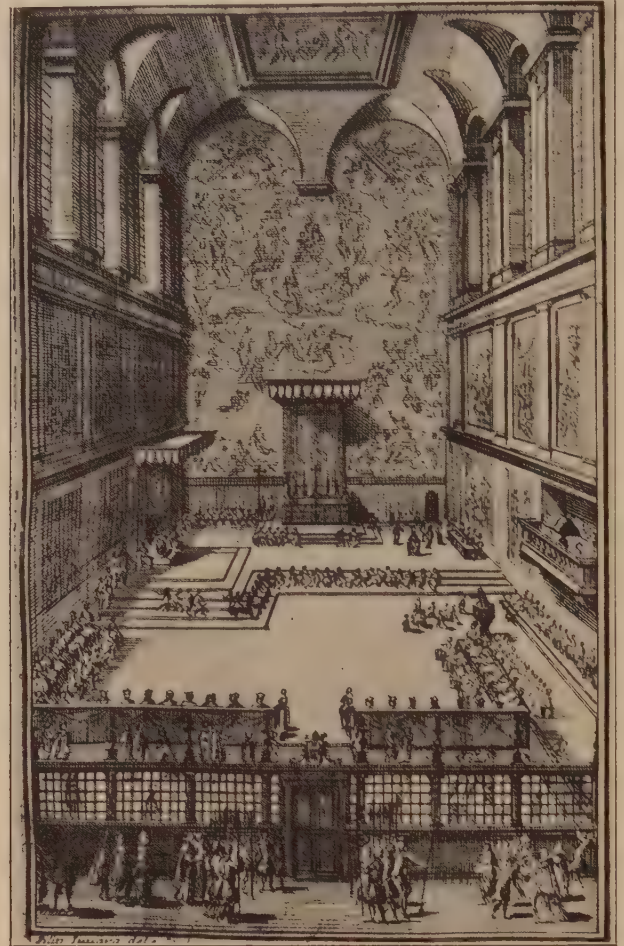
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(1) John DOWLAND (1562—1626). From "The First Booke of Songes or Ayres of Foure Parties with Tableture for the Lute" in French lute tablature (see p. 135). (The order of printing the parts corresponds to the grouping of the four singers and the lutenist round a table.) London 1597, Peter Short. (2) and 3) Thomas MORLEY (1558—1603), highly esteemed composer of canzonets and madrigals. Title-page and leaf from "The first Booke of Canzonets to two voyces". London 1595, Thomas Este.

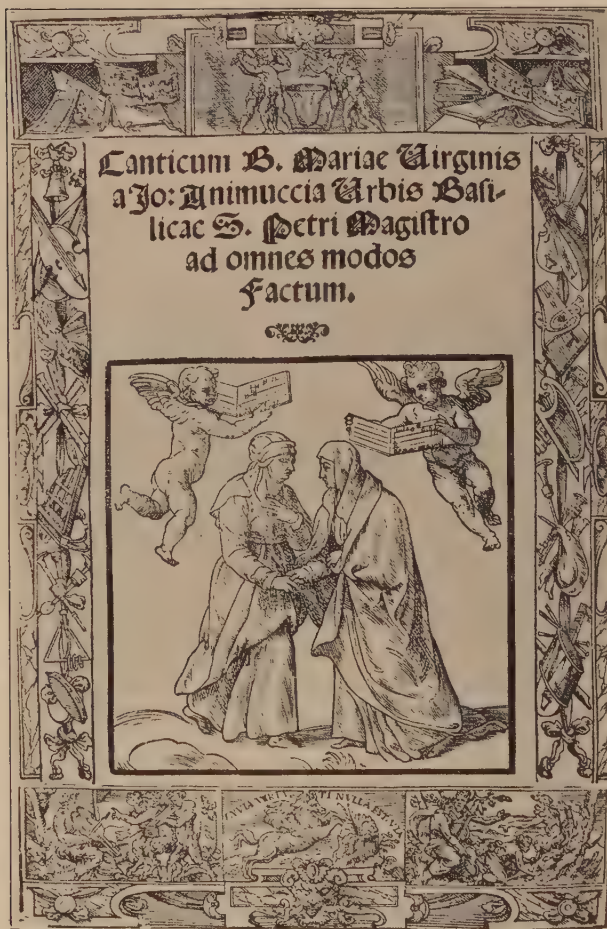




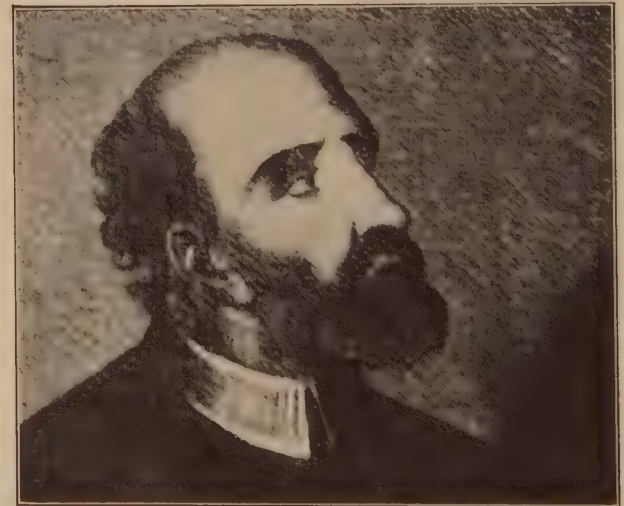
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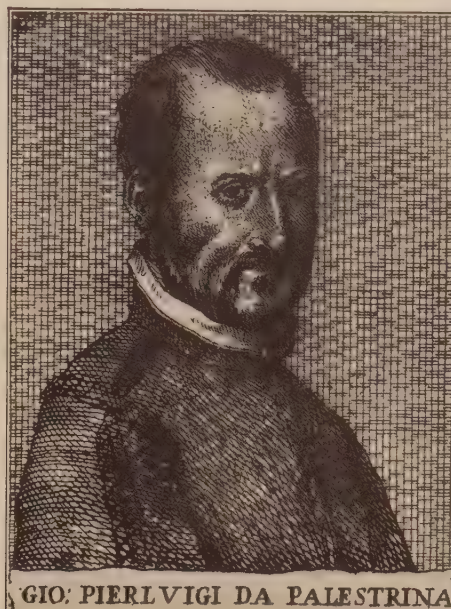
4

St. Filippo NERI (1515—1595), founder, by permission of Pope Gregory XIII, of the "Congregazione dell'Oratorio" (1575) in which the art-form oratorio originated. Unsigned engraving. (2) View of the Sistine Chapel in Rome, built by Giovanni de' Dolci (1473—1481). Etching by Filippo Juvara (1711). (3) Title-page to the "Canticum Mariae Virginis" [Magnificat] by Giovanni Animuccia. Rome, 1568. Heirs of V. and A. Dorico. (4) Giovanni ANIMUCCIA (c. 1500—1571), church composer, chapel-master of St. Peter's, Rome. Oil portrait in the Liceo Musicale di Bologna (18<sup>th</sup> century).



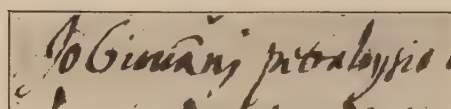


I



GIO: PIERLVIGI DA PALESTRINA

2



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4



5

Giovanni Pierluigi da PALESTRINA (1525—1594), the supreme master of Catholic church music ("Princeps musicae"). (1) Autograph record (after 1555) of the "Improperia" (Good Friday services). Extract from Codex 59 (the only preserved autograph volume containing the master's compositions) of the music archives of the Lateran in Rome. (2) Engraving by Giuseppe Ghezzi (1711) after an oil painting of the 16<sup>th</sup> century in the papal chapel, Rome. (3) Signature from an autograph receipt. Rome, March 18, 1578. Formerly in the Heyer-Museum, Cologne. (4) Woodcut on title-page of the first book of masses (Palestrina presenting the work to Pope Julius III). Choir-book. Rome, 1554, V. and A. Dorico.

(5) From the first book of 5-part madrigals. Venice, 1581. A. Gardano.





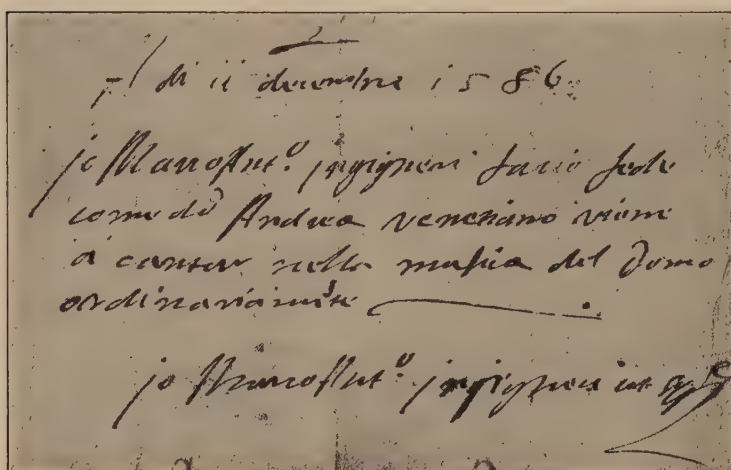
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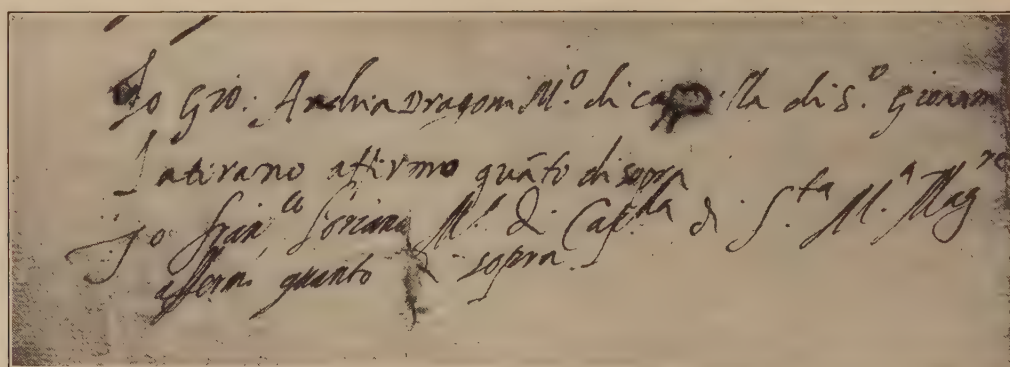
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4



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6

Palestrina's pupils, successors in office and so on: (1) Giovanni Maria NANINI (c. 1545—1607). Engraving by Francesco Trevisani (1711). See also p. 153, fig. 3. (2) Ruggiero GIOVANNELLI (c. 1550—1625). Engraving by P. de Petri (1711). (3) Felice ANERIO (1560—1614). Engraving by F. A. P. (1711). (4) Marc'Antonio INGEGNERI (c. 1545—1592) teacher of Monteverde: autograph testimonial. Cremona, December 11, 1586. Formerly in the Heyer-Museum, Cologne. (5) Francesco SORIANO (1549—c. 1622). Oil painting in the Liceo Musicale di Bologna (18<sup>th</sup> century). (6) Giovanni Andrea DRAGONI (1540—1598) and Francesco SORIANO: autograph endorsements on a testimonial. Rome, July 12, 1595. Formerly in the Heyer-Museum, Cologne.





I



2



3

- (1) Cipriano de RORE (1516—1565). Title-page to the first book of 4-part madrigals. Venice, 1551, Antonio Gardano.  
 (2) Luca MARENZIO (c. 1550—1599), supreme master of the Italian madrigal. Title-page to the first book of 5-part madrigals. Venice, 1580, Angelo Gardano. Madrigal-books of Palestrina and Monteverde: see p. 103, fig. 4, and p. 156, fig. 3.  
 (3) Sebastiano FLORIGERIO: "A Musical Entertainment", c. 1540. Munich, Alte Pinakothek. Photograph by Hanfstaengl.









I



2



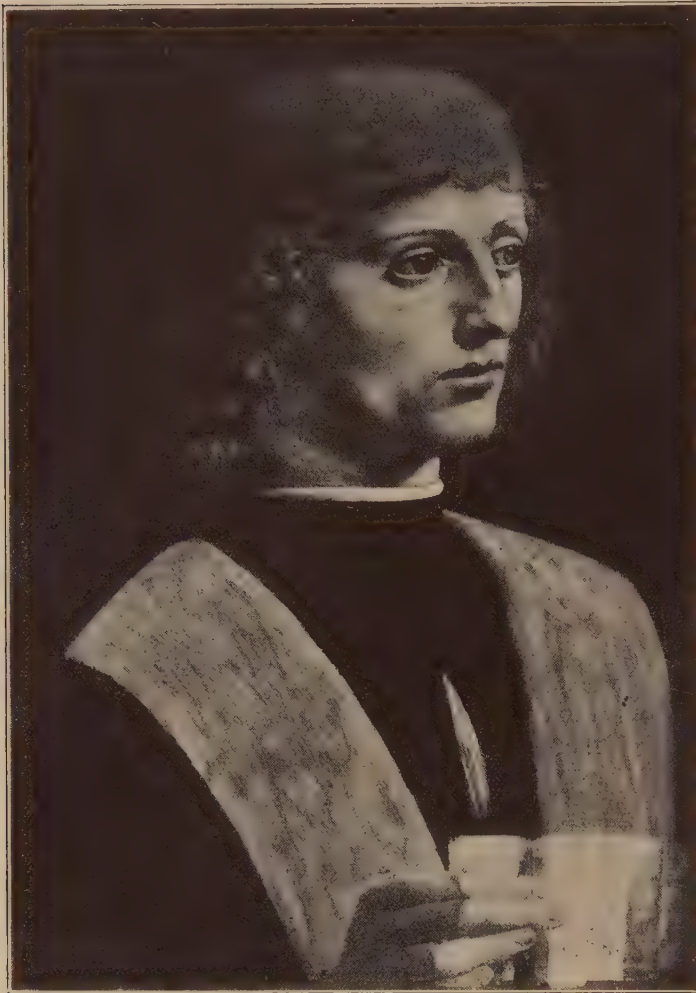
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4

Claudio MERULO da Correggio (1533—1604), organist of St. Mark's, was, next to the two Gabriellis, the greatest Italian organ composer of the end of the 16<sup>th</sup> century. (1) Contemporary woodcut dating from 1604, from the book of masses of 1609 (see p. 106, fig. 4). (2) First book of the 5-part masses. Venice, 1573, Sons of Antonio Gardano. (3) Positive organ built by Merulo; present to the Confraternità della Morte di Parma. Parma, R. Conservatorio. Photograph by Dr. P. Wolff, Frankfurt. (4) Lodovico Grossi da VIADANA (1564—1627), chapel-master of Mantua cathedral and at Venice, the inventor of church music for a few solo voices accompanied by a written basso continuo for the organ. Title-page to the organ part of his principal work: "Cento concerti ecclesiastici", Op. 12. Venice 1602, Giac. Vincenti.





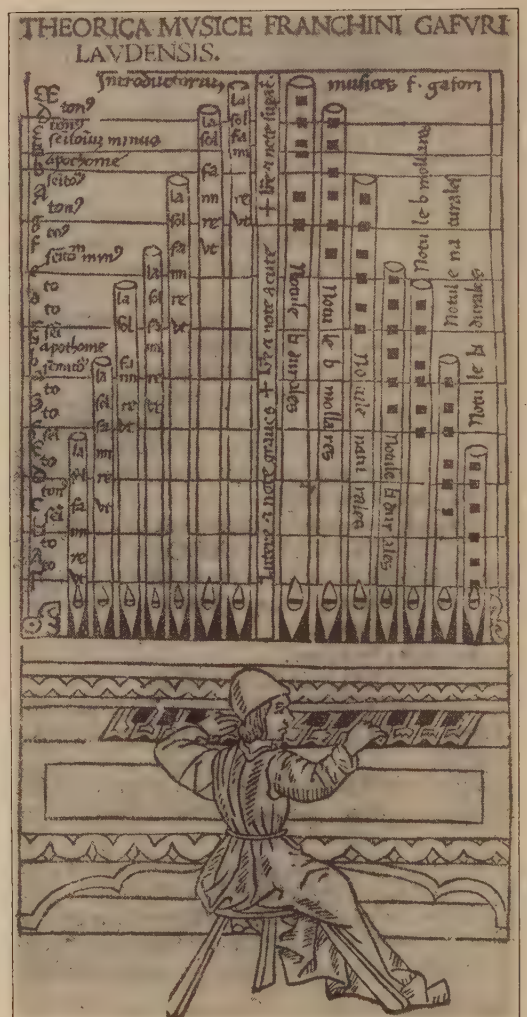
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4

Franchino GAFORI (Gafurius, 1451—1522), chapelmaster of Milan cathedral from 1484, was the most eminent Italian theorist of his time. (1) Portrait. Contemporary painting of the school of Leonardo. Milan, Pinacoteca Ambrosiana. Photograph by Alinari. (2) Musical exercises by the philosopher Pythagoras of Samos. Woodcut from Gafori's "Theorica musicae", Milan, 1492. (3) Gafori among his pupils. Woodcut from Angelicum opus musicae", Milan 1508, and "De harmonia musicorum instrumentorum opus", Milan 1518. (4) Gafori at the organ. Woodcut on title-page of the "Theorica musicae", Milan, 1492. (Also figures in the 1<sup>st</sup> edition of this work; "Theoricum opus musicae", Naples 1480.)





I



2



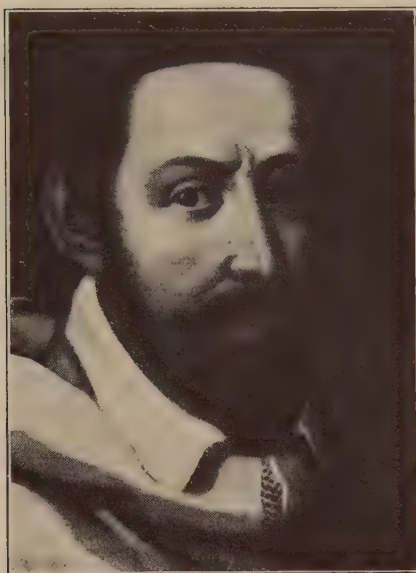
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4

(1) Title-page to "Demonstratione contra . . . Franchino Gafurio", a polemic treatise against Gafuri by his keen opponent Giovanni SPATARO (c. 1458–1541). Bologna 1521. Copy in the Musikbibliothek P. Hirsch, Frankfurt. (2) Pietro ARON (c. 1490–1545) in the midst of his pupils. Woodcut from Aron's principal work: "Toscanello in musica", Venice, 1529. (3) Portrait of Nicola VICENTINO (1511–1572). Woodcut from "L'antica musica ridotta alla moderna prattica", Rome 1555. (4) Title-page to "Il Desiderio overo de concerti di varij strumenti musicali" by Ercole BOTTRIGARI (1531–1612). 2<sup>nd</sup> edition, Bologna 1599.





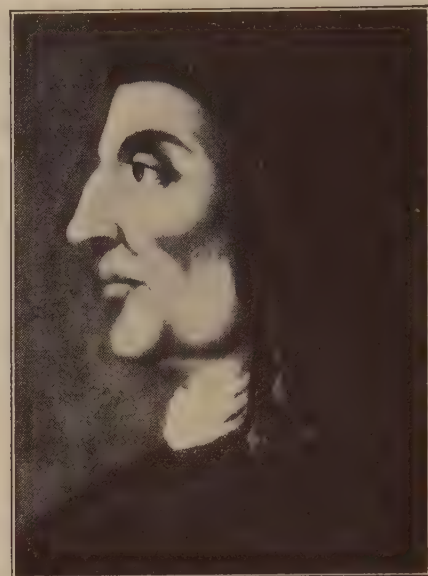
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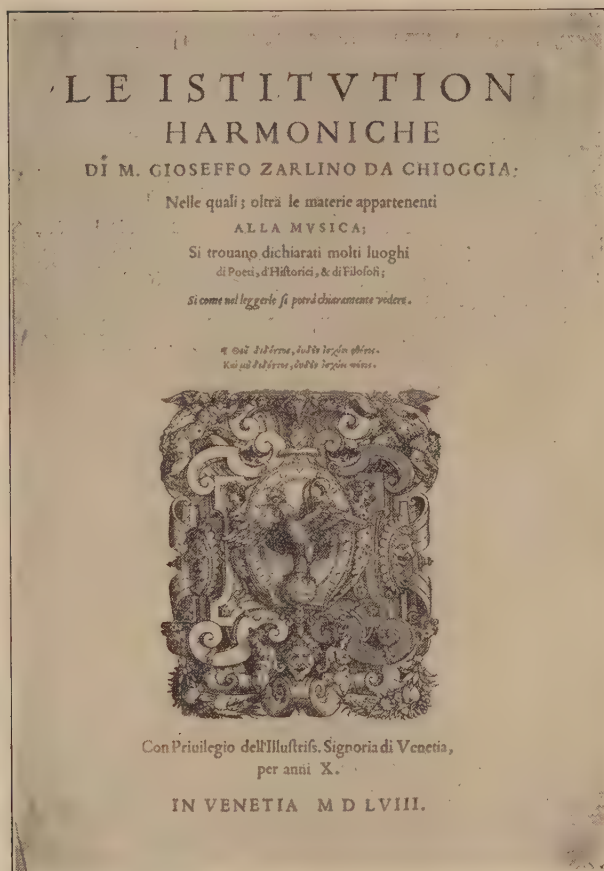
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5



6

- (1) Giovanni Maria ARTUSI (c. 1545—1613), author of "L'arte del contrapunto", oil painting in the Liceo Musicale di Bologna (18<sup>th</sup> century). (2) Scipione CERRETO (1551—c. 1635), (3) Ercole BOTTRIGARI (1531—1612): engravings by C. Grignion [possibly about 1775]. (4) Gioseffo ZARLINO (1517—1590), founder of the doctrine of the dual harmonic principle. Oil painting in the Liceo Musicale di Bologna (18<sup>th</sup> century). (5) Title-page to Zarlino's great work: "Le istitutioni harmoniche", Venice, 1558. (6) Title-page to "Fromino Dialogo . . ." (a work on lute tablature), by Vincenzo GALILEI (c. 1533—1591), father of the great natural philosopher. 2<sup>nd</sup> edition, Venice, 1584.





I



2



3



4

(1) Francesco Francia: Angels playing (bass viol without bridge, lute), from the "Madonna Enthroned". C. 1490. St. Petersburg, Hermitage. Photograph by Hanfstaengel. (2) Ambrogio de Predis: Angel playing viol (viola da braccio), side panel to Leonardo da Vinci's "Virgin of the Rocks". C. 1510. London, National Gallery. Photograph by Hanfstaengel. (3) Bártolomeo Montagna: Angels playing (lira da braccio, lutes) from the "Madonna Enthroned". 1499. Milan, Brera. Photograph by Brogi. (4) Raffaello Botticini: Angels playing (portative organ, lute) from the "Coronation of the Virgin". C. 1500. Turin, Pinacoteca. Photograph by Alinari.





1



2



3

(1) Moretto (Alessandro Bonvicino): St. Cecilia (portative organ) from "The Madonna Enthroned". 1540. Verona, S. Giorgio in Braida. Photograph by Anderson. (2) Vittore Carpaccio: Angel blowing krummhorn (cromorne), from the "Presentation in the Temple". 1510. Venice, Accademia. Photograph by Alinari. (3) Luca Penni: "Parnassus". Apollo (viola da braccio) and the Nine Muses (left: timbrel, viola da braccio, triangle, viola da gamba; right: lute, cymbals, busine, positive organ, bass viol). C. 1550. Engraving by Giorgio Ghisi (1520—1582).





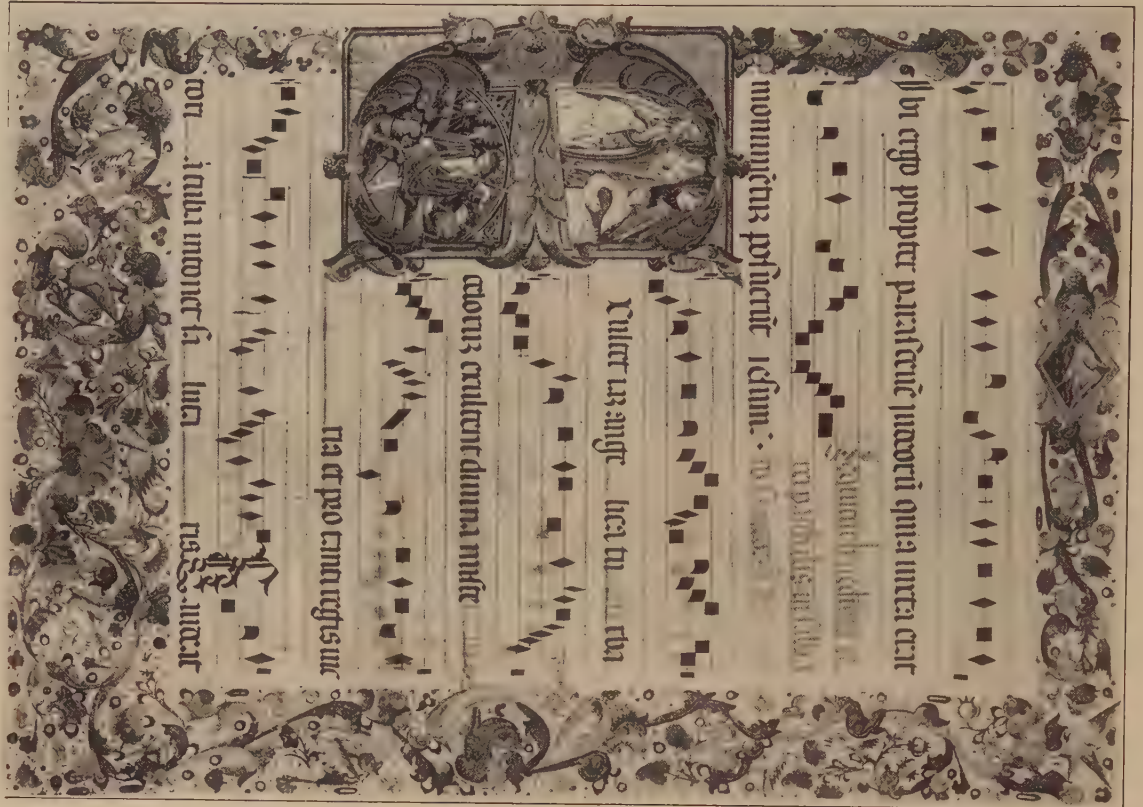
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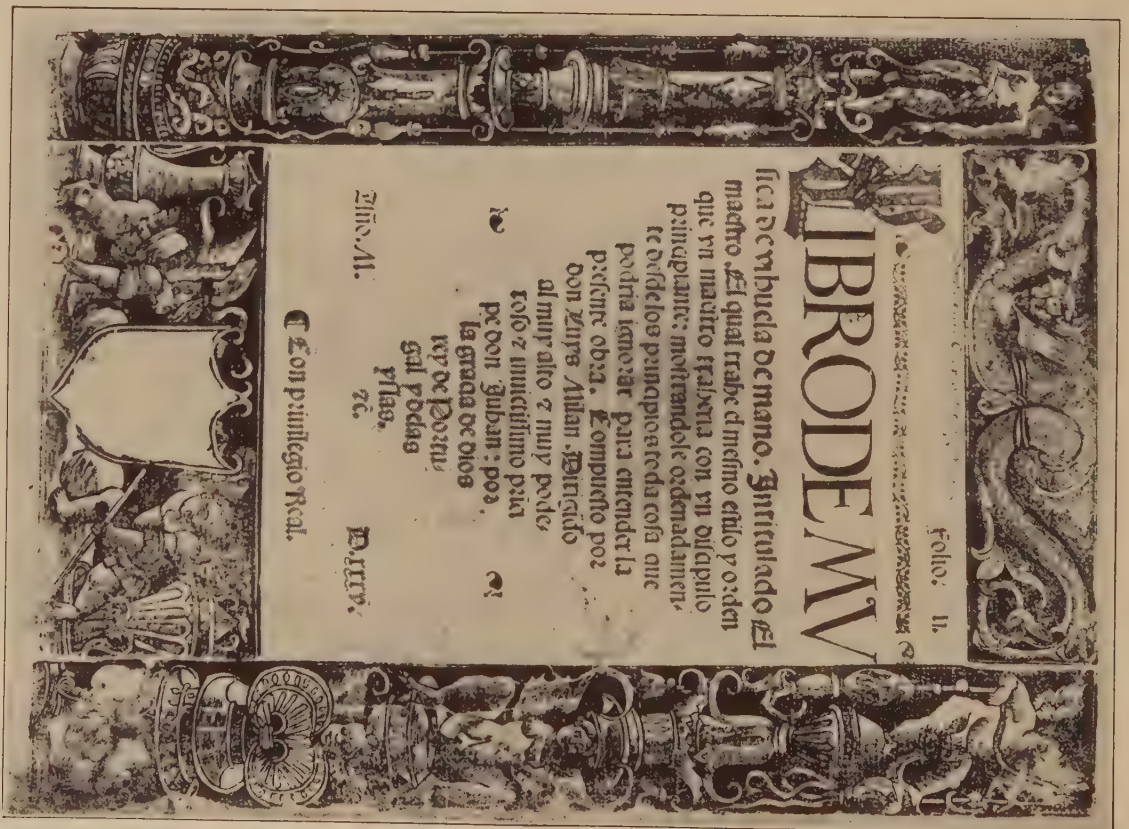
(1) Girolamo dai Libri: Angels singing (cittern), from the "Madonna Enthroned". 1526. Verona, S. Giorgio in Braida. Photograph by Alinari. (2) Tintoretto (Jacopo Robusti): "Women playing" (viola da gamba, positive organ, transverse flute, psaltery, lira da braccio). C. 1550. Dresden Gallery. Photograph by Alinari.





1

(1) Illuminated *Passionario* (mensural notation of the 15<sup>th</sup> century). C. 1500. Guadalupe, Real Monasterio (Order of St. Jerome). (2) Don Luis Milán, lutenist at the court of the viceroy Don Fernando of Aragon: title-page to "Libro de musica de vihuela de mano. Intitulado El maestro" (tablature for the Spanish lute). Valencia 1535/36, Franc. Diaz Romano. Copy from the former Bibliothek W. Wolffheim, Berlin.

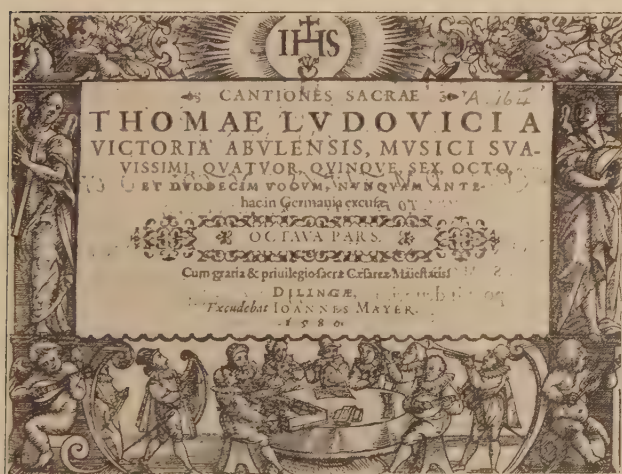


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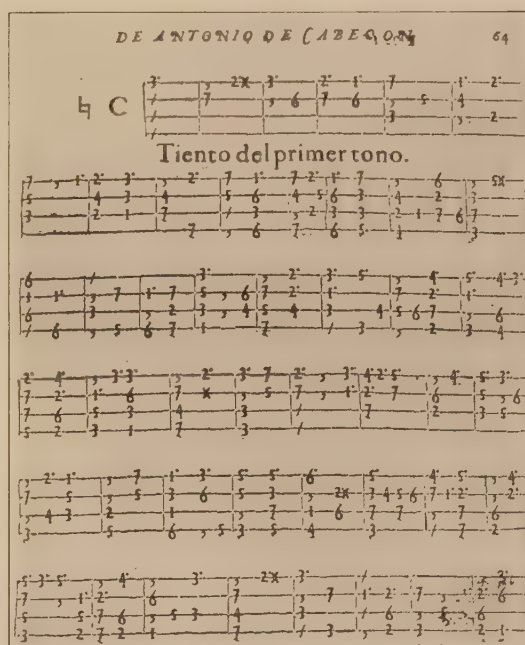


4



Tassado en veynte y ocho reales.

2



3

(1) Cristóbal MORALES (c. 1500—1553), eminent church composer. 6-part mass "Mille regrets" from "Missarum liber I". Rome 1544. V. and L. Dorico. (2) Miguel de FUENLLANA, blind lutenist, c. 1550. Title-page to "Libro de musica para Vihuela, intitulado Orphenica lyra" (in tablature for the Spanish lute). Seville 1554. M. de Montesdoca. (3) Don Antonio de CABEZON (1510—1566), blind organist and composer. From the "Obras de musica para Tecla [= key, keyed instrument], Arpa y Vihuela" in Spanish organ tablature. Madrid 1578, Franc. Sanchez. (4) Tomás Luis de VICTORIA (Vittoria, c. 1540—1613), chapel-master in Rome and Madrid, one of the finest masters of the Palestrina style. Title-page to a book of motets ("Cantiones sacrae"). Dillingen 1589, Joh. Mayer.





I



2

**DE THOINOT ARBEAV.** 30  
 pourueu que sçachiez par cœur ce que ie vous en ay donné par  
 escrit cy dessus.

**Pauane à quatre parties: avec les mesures  
 & battemens du tambour,**

**Superius**  
 bel le qui tiens ma vi e cap tiue dans tes

**Contra tenor.**  
 bel le qui tiens ma vi e cap tiue dans tes

**Tenor**  
 bel le qui tiens ma vi e cap tiue dans tes

**Bassus.**  
 bel le qui tiens ma vi e cap tiue dans tes  
 H ij

3



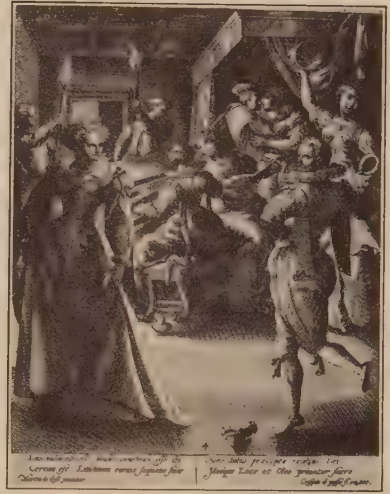
4

(1) and (4) Society Dance and Peasants' Dance. Engravings by Jan Theodor de Bry (1561—1623). (2) Aristocratic dance couple. Engraving by Giac. Francho from the "Ballarino" of Caroso Fabritio, a work of great importance for the dance and costume lore of the late Italian Renaissance. Venice, 1581. (3) From the "Orchésographie" of Toinot Arbeau (Jean Tabourot, 1519—1595), principal source for the study of 16<sup>th</sup> century dancing. ("Métode, et Tèorie en forme de discours et tablature pour apprendre à dancier"). 2<sup>nd</sup> edition, Langres 1596.





I



2



3

(1) Grand ball in the Hofburg, Vienna, in 1560. Etching by Francesco Terzi. (2) Dance Scene (page 4 of a series). Engraving by Crispin van de Passe after Maerten de Vos. (3) Ball at the court of Henry III to celebrate the marriage of Duke Anne de Joyeuse and Princess Margarethe of Lorraine in 1551. [See fig. 1 on p. 187.] Painting by the pupil of Floris, Herman van der Mast?, Paris, Musée du Louvre. Museum photograph.

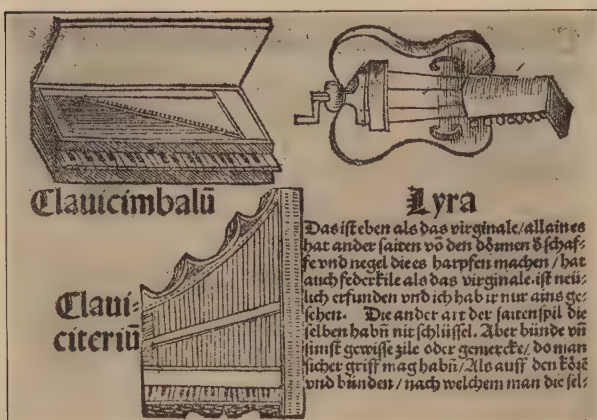




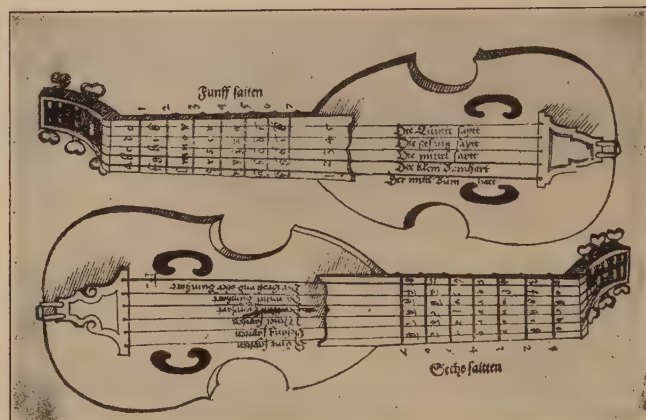
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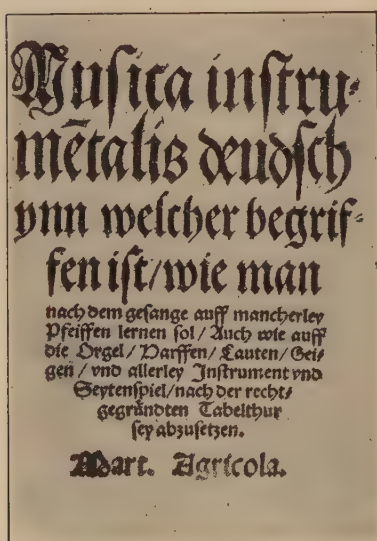
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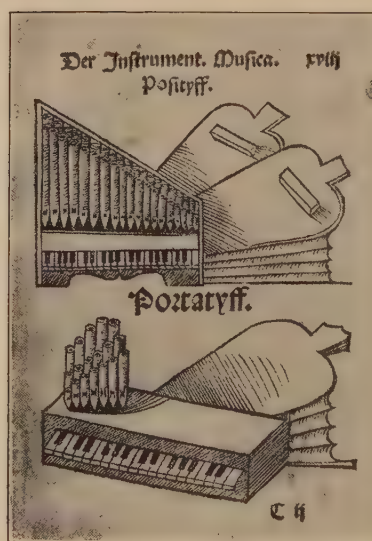
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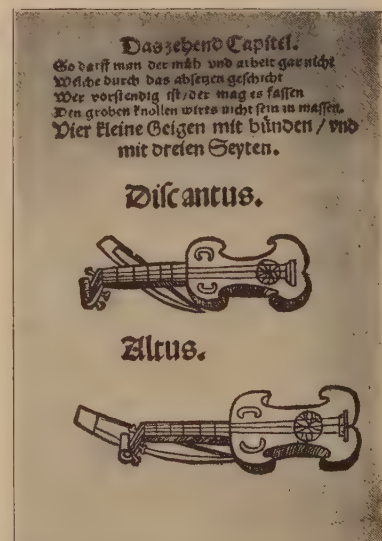
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5



6



7

(1)–(3) Title-page and two others from “Musica getutscht” [i. e. verdeutscht (Germanized)] by the Amberg priest Sebastian VIRDUNG, Basel, 1511, the oldest printed work on musical instruments. [See also p. 132, fig. 1.] Woodcuts by the Swiss artist Urs Gräf; fig. 2 shows Virdung with his pupil Andreas Silvanus. (4) Illustration of bass viols from “Musica teutsch” by Hans GERLE, Nuremberg 1532. (5)–(7) Title-page and two others from “Musica instrumentalis deudsch” by Martin AGRICOLA (real name: Martin Sore, 1486–1556), Wittenberg 1528–29, a revised edition of Virdung’s “Musica getutscht” in doggerel verse with the same illustrations.





1



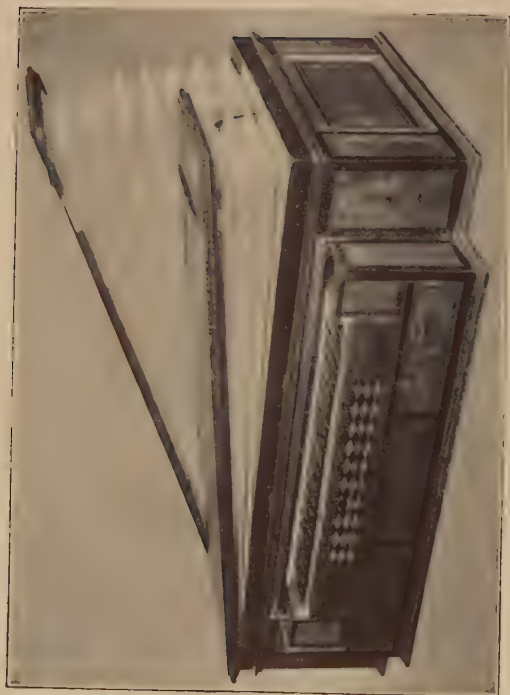
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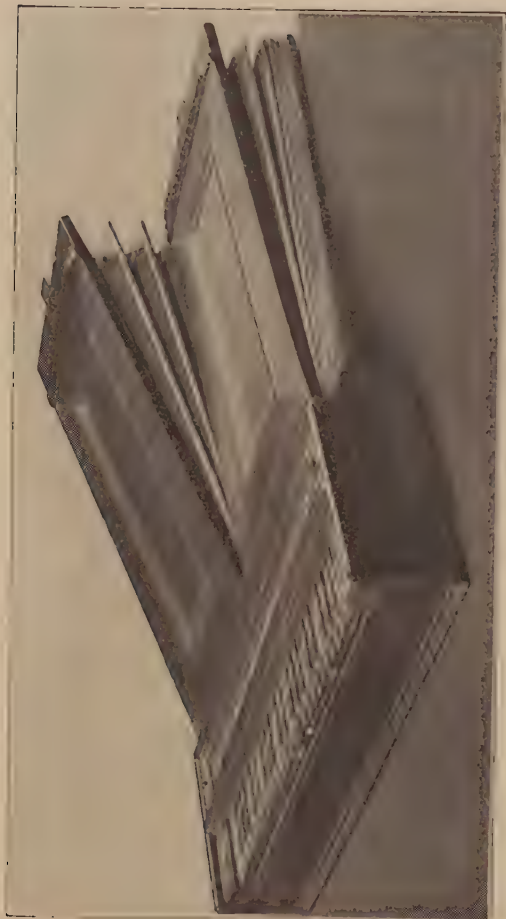
3

(1) Italian organ (positive) with the arms of the family della Rovere from which Pope Julius II (reigned 1503—1513), was descended. 1<sup>st</sup> half of 16<sup>th</sup> century. Leipzig, Heyer-Collection. (2) Small positive organ of 1627 with the arms of the Elector Johann Georg I of Saxony (reigned 1611—1656). London, Victoria and Albert Museum. (3) German positive of the 17<sup>th</sup> century combined with a so-called art chest. From the Ambras collection, Art History Museum, Vienna. [Organ (positive) by Claudio Merulo; see p. 107, fig. 3.]





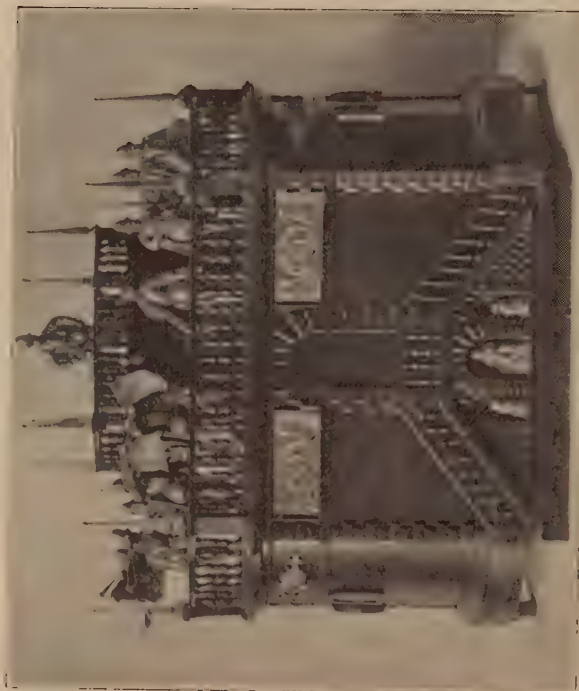
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(1) Positive, laid flat. Tyrol, 1st half of 17<sup>th</sup> century. Leipzig, Heyer-Collection. (2) Regal organ (with beating-reels and a quavering tone). Nuremberg, 17<sup>th</sup> century. Germanic Museum, Nuremberg. (3) Clavorgannum (organ with harpsichord) by Lodewyk Theeuwes, Antwerp 1579. Formerly in the chapel of Ightham Mote, near Sevenoaks, Kent. London, Victoria and Albert Museum. (4) Trumpeter automaton with small regal built in. South German [Augsburg?], 2nd half of 16<sup>th</sup> century. Present from Duke William IV of Bavaria to his uncle the Archduke Ferdinand of Tirol, owner of the Ambras treasures. Vienna, Art History Museum.

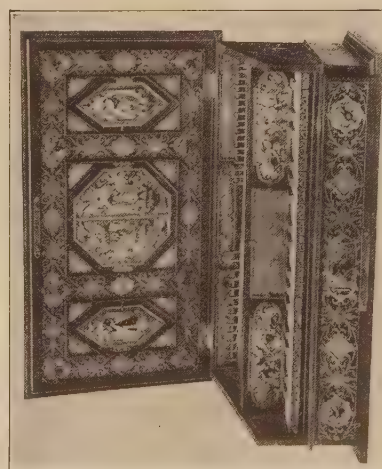




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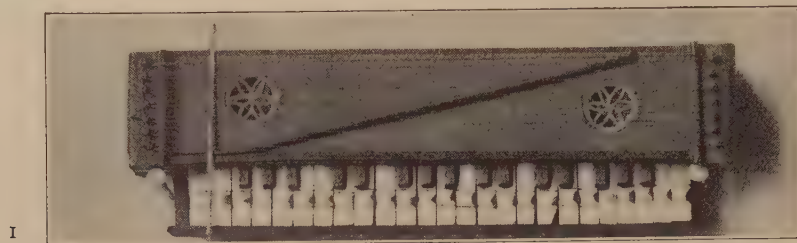
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(1) Large double virginal made at Antwerp in 1580 by Martin van der Biest for the Stadtholder of the Netherlands, Alessandro Farnese (1547—1592). Nuremberg, Germanic Museum. (2) Octave virginal; probably made by Hans Rückers the Elder, head of the famous Flemish family of piano-makers, at Antwerp, c. 1610. Leipzig, Heyer Collection. (3) Octave virginal. Flemish work (Antwerp) c. 1600, formerly in the Molenaer Collection. (4) Virginal made at Antwerp, c. 1580, by Jan Growuels (Grauwels), with a lid painted after the manner of Pieter Brueghel. Brussels, Musée du Conservatoire de Musique.





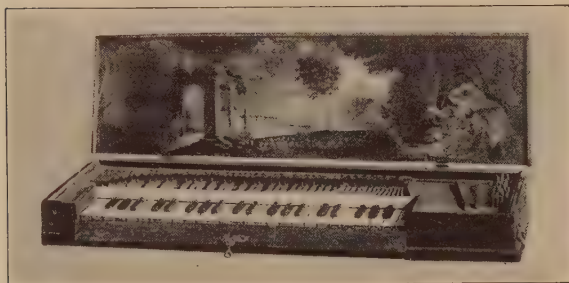
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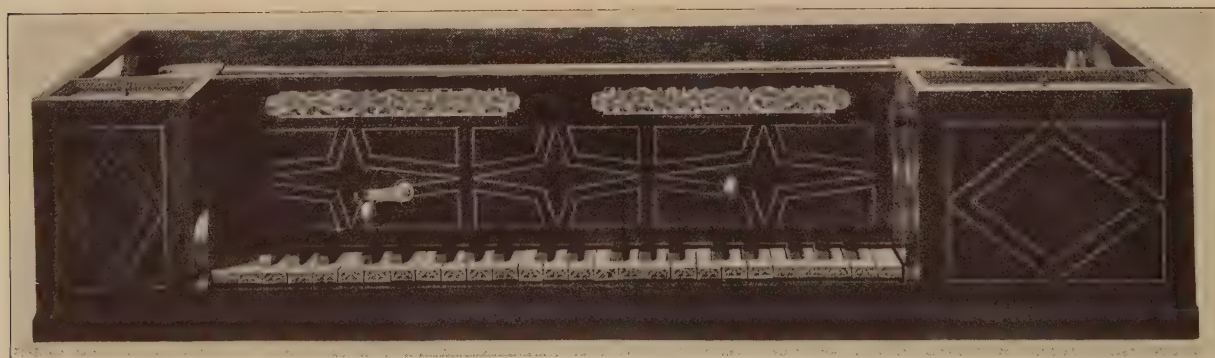
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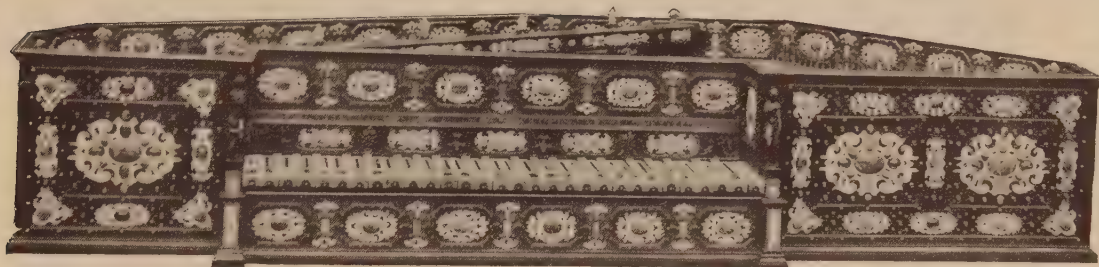
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(1) Model of a clavichord of the late middle ages (Tangent clavier). Germany, 16<sup>th</sup> Century. Produced by the Ambrase art gallery. Vienna, Art History Museum. (2) Clavichord by Domenico da Pesaro (Dominicus Pisauensis). Venice, 1543. Leipzig, Heyer Collection. (3) Inscription on the Clavichord in Illustration 2. (4) Clavichord (Netherland?), first half of 17<sup>th</sup> Century. Leipzig, Heyer Collection. (5) Octave virginal (small, rectangular spinet) bearing the arms of Duke William VI of Jülich-Cleve-Berg (reigned 1539—1592). Netherlands, second half of 16<sup>th</sup> Century. London, Victoria and Albert Museum. (6) Automatic spinet set in a so-called cabinet (the mechanism worked by means of a roller with pins), by Samuel Bidermann, Augsburg. Second half of 16<sup>th</sup> Century. From Schloss Ambras. Vienna, Art History Museum.

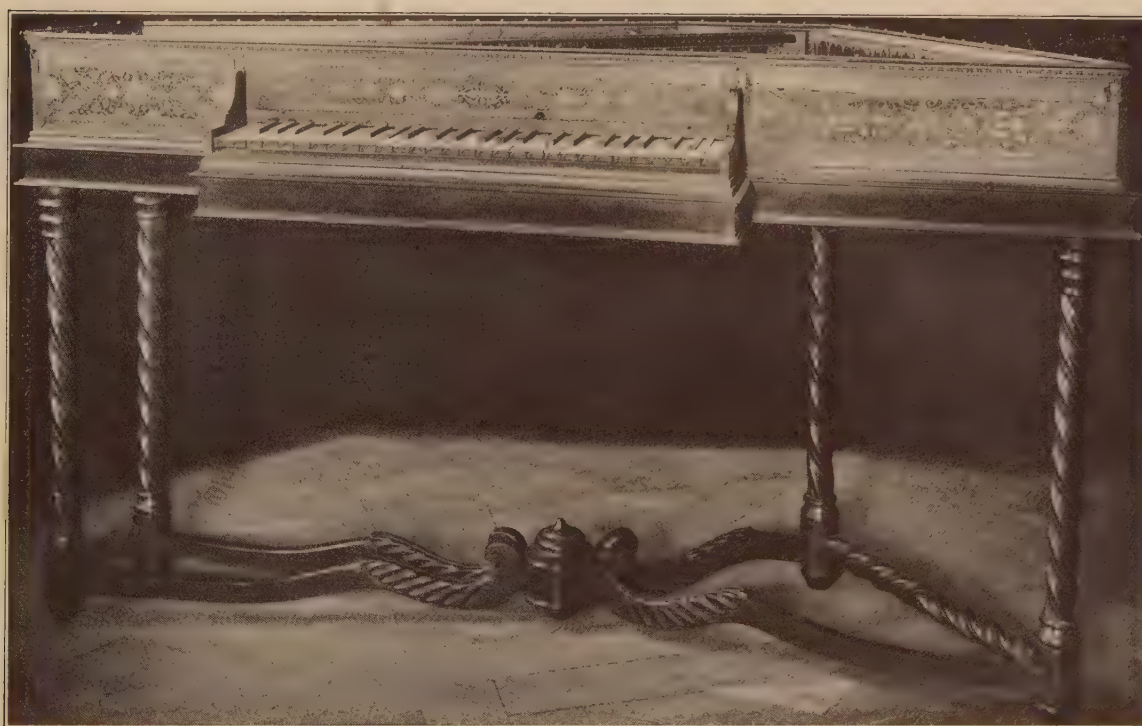




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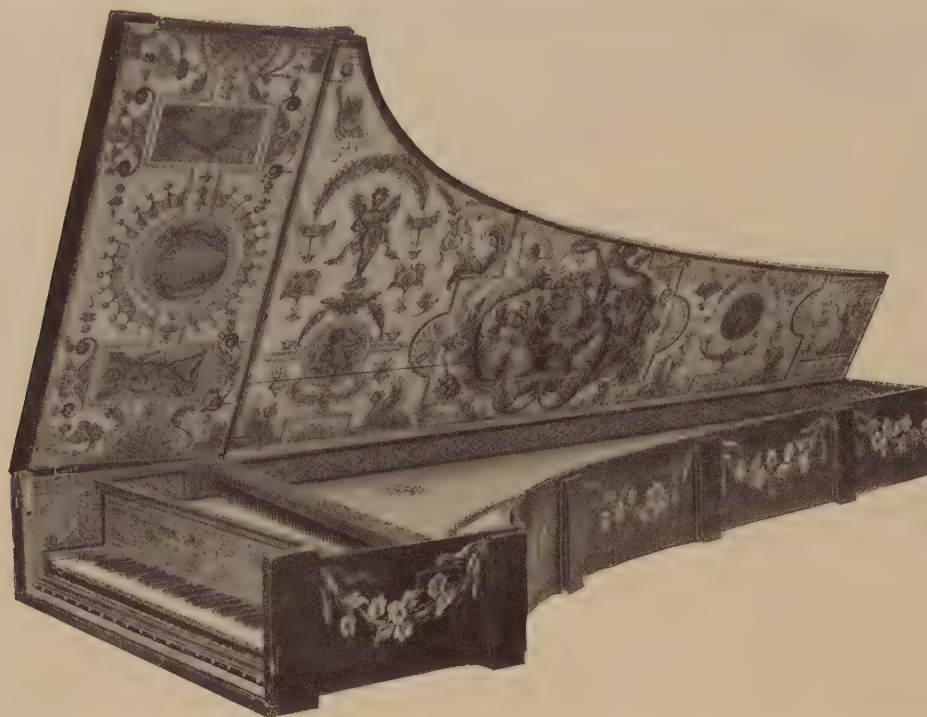
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(1) Queen Elizabeth's Virginal. Spinet belonging to Queen Elizabeth of England, who was a patroness of music (reigned 1558—1603). Italian, second half of 16<sup>th</sup> Century. London, Victoria and Albert Museum. (2) Spinet made by Annibale dei Rossi, Milan, 1577. This spinet, which is adorned with nearly 2000 precious stones, is one of the most valuable instruments in the world. London, Victoria and Albert Museum. Acquired in 1867 from the Clapisson-Paris collection for £ 1200. (3) Spinet made by Giovanni Antonio Baffo, Venice, 1570. Paris, Musée de Cluny.

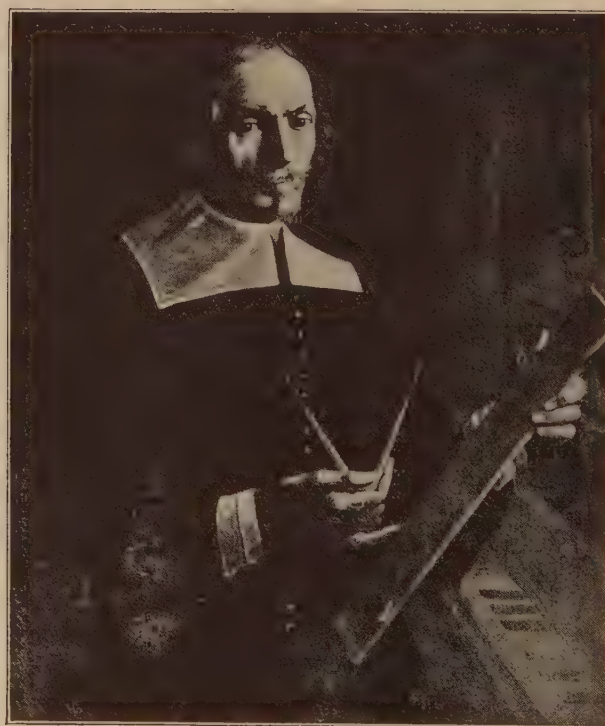




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(1) Cembalo (Clavicembalo, Kieflügel) by Giovanni Antonio Baffo, Venice 1574 (cf. p. 123, Illus. 3), London, Victoria and Albert Museum. (2) Two-manual Cembalo by Giovanni Pertici, Florence 1683. Leipzig, Heyer Collection. (3) The piano-maker (Cembalaro) Antonio Colonna. Portrait in oils in the Liceo Musicale di Bologna.





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(1) Two-manual Clavecin in Louis XIV style, the lid painted after the manner of Claude Lorrain. France, 17<sup>th</sup> Century. Paris, Musée de Cluny. (2) The Nuremberg violin mechanism ("Nürnbergisches Geigenwerk") invented c. 1575 by Hans Haiden of Nuremberg (the "violinclavi-cymbel" or stringed piano). Woodcut from "Syntagma Musicum" by Michael Praetorius, Wolfenbüttel 1620. (cf. Illus. 2, p. 164). (3) Violin mechanism by Fray Raymundo Truchado, 1625, a Spanish imitation of Haiden's "Nuremberg violin mechanism". Brussels, Musée du Conservatoire de Musique.









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1) In the style of Pieter Cornelisz van Singelen (or of his master Gerard Dou). "The Music Lesson." Woman at the clavier, right foreground. 1640s. Dordrecht gallery. Reproduced by Bruckmann. 2) Jan Mijtze. "Museum." Lady at the Virginal. Amsterdam. Rijksmuseum. Reproduction by Hechtstraet. 3) Egert Hendrik van der Meer. "Woman playing the zither in front of the virginal." 1669. Rotterdam. Haghe Museum. Reproduction by the Museum. 4) Frans van Mieris. "Lady at the clavier." 1654. Schwerin Museum. Reproduction by the Museum.





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(1) Pandurina (Mandola) France, second half of the 16<sup>th</sup> Century. London, Victoria and Albert Museum. (2) Pandurina by Wendelin Tieffenbrucker, Padua c. 1600. Vienna, Art History Museum. (3) Lute made of ivory. Venice, early 17<sup>th</sup> Century. London, Victoria and Albert Museum. (4) Lute (old, or choir-lute) by Laux Maller, Bologna, c. 1520. Vienna, Art History Museum. Laux (Lucas) Maller was the earliest master of the art of lute-making, and, like the majority of his fellow artists in Northern Italy, was of German origin. (5) Lute by Caspar Tieffenbrucker (cf. p. 146/5), Lyons c. 1560. Berlin-Halensee, Wildhagen Collection. (6) Lute by Wendelin Tieffenbrucker, Padua 1582. Vienna, Art History Museum.





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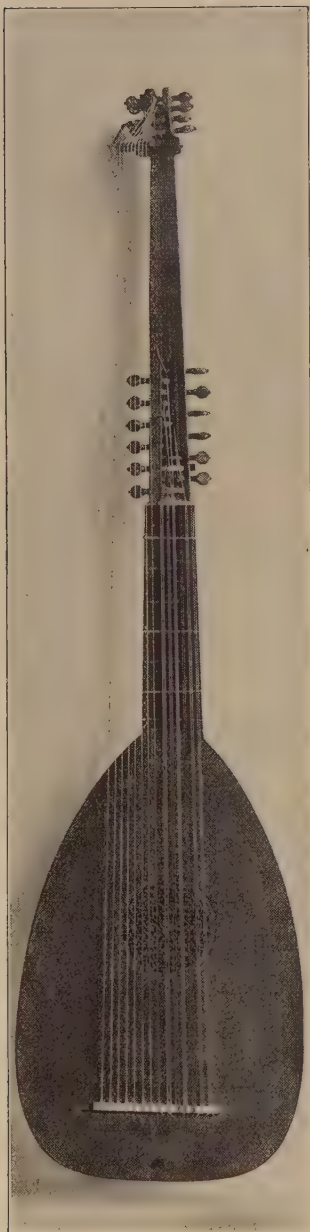
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(1) Tintoretto (Jacopo Robusti): "The Lute Player". Brunswick Gallery. (2) Judith Leyster (Pupil of Frans Hals): "The Serenade". Amsterdam, Rijksmuseum (formerly: Galerie Six). (3) Jan Steen: Self portrait of the artist as lute player. Formerly in London, Earl of Northbrook's Collection. (4) Anton van Dyck: "The Lute Player". Formerly in London, Earl of Northbrook's Collection. Reproductions by Bruckmann.

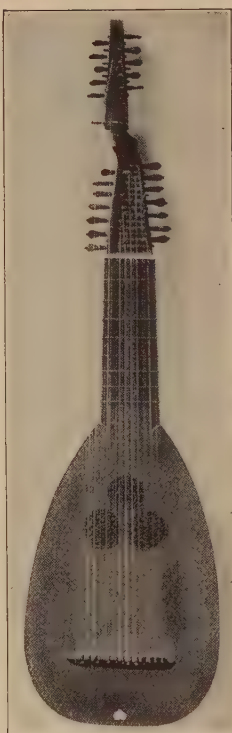




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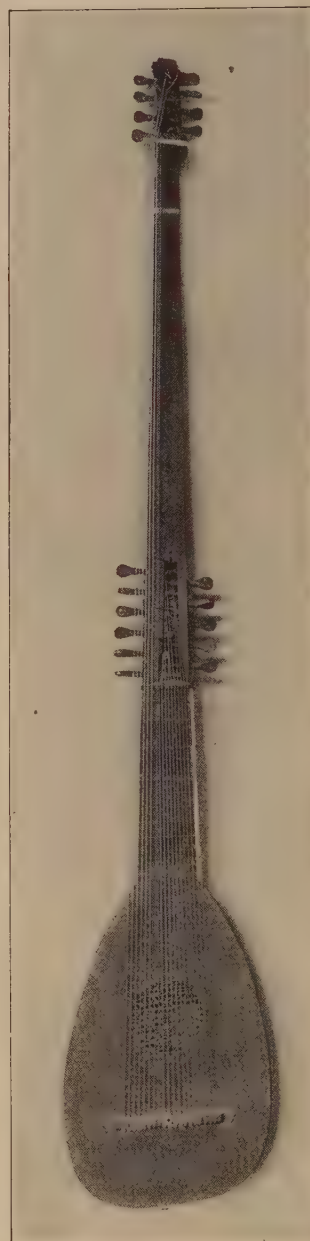
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(1) "The Lute Maker". Woodcut by Jost Amman (1568, see p. 81/6). (2) Chitarrone (large bass- or arch-lute, "Paduan theorbo") by Wendelin Tieffenbrucker, Padua, 1611. Vienna, Art History Museum. (3) Chitarrone by Michele Attore, Venice 1620. Leipzig, Heyer Collection. (4) and (5) Theorbo (bass lute) bearing the name of Andrea Harton (Hartung), Venice 1517. (Back and front views). Berlin-Halensee, Wildhagen Collection.





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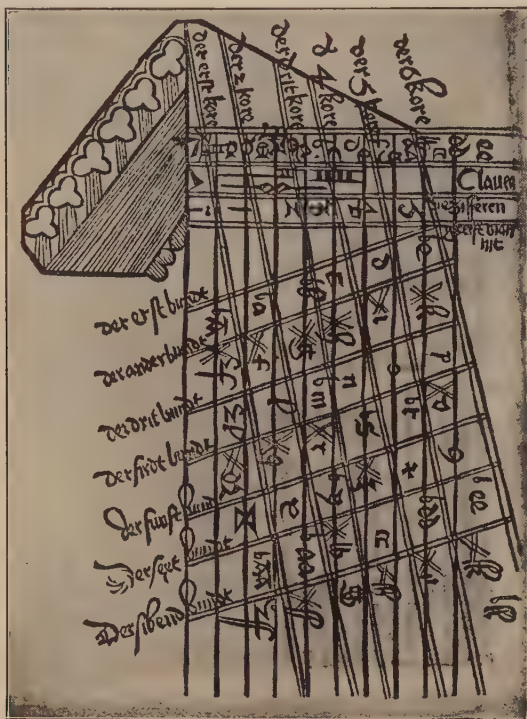
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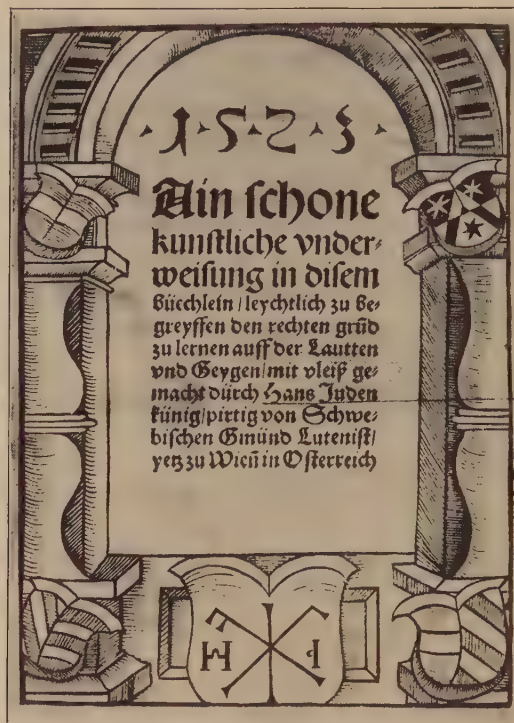
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(1) Theodor van Thulden: "Amor and Music" (Woman playing the so-called theorboed lute). 1662. Brussels, Musée de Peinture. Reproduction by the Museum. (2) Caravaggio (Michelangelo Amerighi da C.). Man playing the Chitarrone (on the table: tambourine, music book and guitar). Circa 1590. Turin, Pinacoteca. Reproduction by Alinari. (3) Theodor Rombouts: Allegorical picture, "The Five Senses", showing a man playing the Chitarrone (at his feet: bombard, two violins, lute, dolcian). C. 1620. Ghent, Musée des Beaux Arts. Reproduction by Museum.

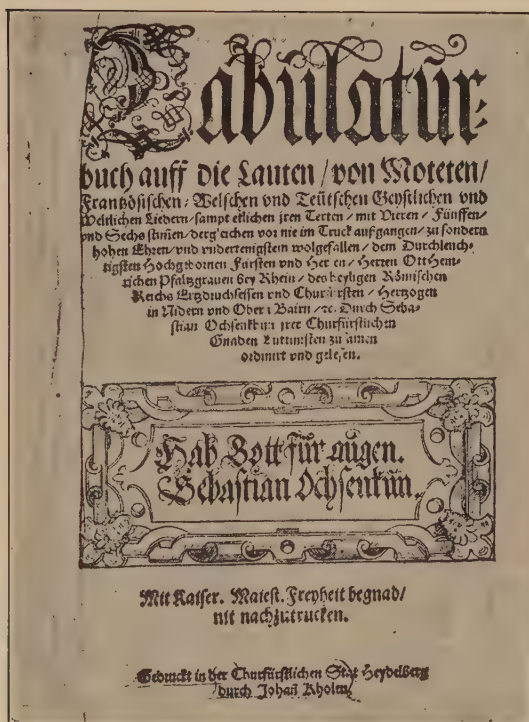




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(1) Section of the fingerboard of a lute (with diagram showing the frets which determine the positions) from "Musica getutscht" by Sebastian VIRDUNG, Basel 1511 (see p. 118). (2) Title page to "Ain schone Kunstliche vnderweisung — auff der Lautten vnd Geygen" (Instruction in the art of the lute and violin) by Hans JUDENKÜNIG (d. 1526), Vienna 1523. (3) and (4) Title page and portrait of the author from the "Tabulaturbuch auff die Lauten" (Tablature for the lute) by Sebastian OCHSENKHUN (1521—1574), Heidelberg 1558.




**Arctica Teusch / auf die Instru-**  
 ment der grossen vnd kleinen Geigen / auch Lauffen  
 welcher massen die mit grundt vnd arttzer Compo-  
 sition auß dem gesang in die Tabulatur zuord-  
 nen vnd zu setzen ist / sampt verborger  
 application vnd Kunst /  
 Darinnen ein liebhaber vñ aufseher beutet / In welchem sie dar zu lust vnd vergnug  
 trege / on ein sonderlich Messer menschlich durch rechtliche vbung / leichtlich begreiffen  
 vnd lernen mag / vormalis im Druck vñ vñ 160 durch Hans Gvrt Linniff  
 in Nurnberg außgangen.

1 5 3 2.

Tabulatur auff die Lautren eith  
cher Preambel Teutscher Mel  
scher vnd Brauchtscher stück von Lieben Sauten  
vnd schönen Psalmen mit drey vnd vier stim  
men Durch Hans Ewert Luttinßon Dinger vnd Lautmann  
herr zu Wittenberg erstlich gesetzt vnd in Druck  
gegeben Im M.D. xxxiii. Jar.

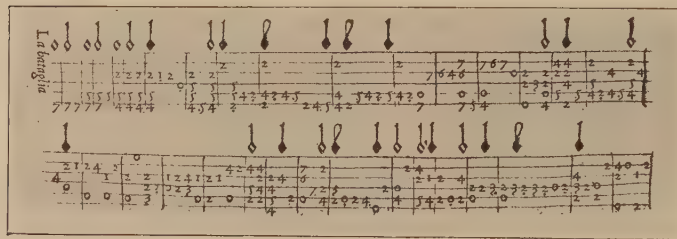
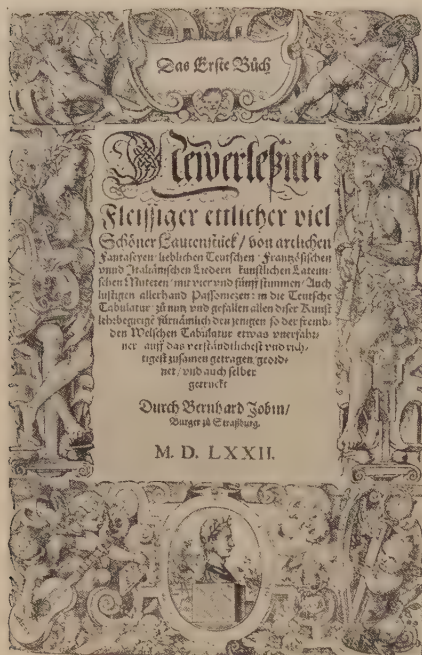
Mit Key. Kupffsticker vnd Zehn. 9761. Freyheitsgelder in vier Parten mit  
nach zu sehen. Das Buch ist von dem Meist. selige golden.

[illegible]

Die p̄ānlein  
die da fließ=  
sen.

Lute books of the Nuremberg lutenist and lute-maker Hans GERLE (d. 1570): (1) Title-page to "Musica Teusch auf die Instrument der . . . Geygen auch Lautten", Nuremberg 1532 (cf. p. 118/4). (2) Title-page to "Tabulatur auff die Lautten —" Nuremberg 1533. (3) Song "Elslein, liebes Elslein", from H. Gerle's "Musica vnd Tabulatur" (2<sup>nd</sup> edition), Nuremberg, 1546. (4) Song "Die Brünnelein, die da fließen" (by L. Senfl, cf. p. 79/6) from "Ein Newgeordnet Künstlich Lautenbuch" by Hans NEUSIEDLER (1508/09–1563). Nuremberg 1536. Illustrations 3 and 4 are examples of the German tablature for the lute, an alphabetical notation in which the letters indicating the positions run in alphabetical order blquely across the frets.





(1) Title-page to the first book "Newerlessner — Schöner Lautenstück" by Bernhard Jobin (d. c. 1590, brother-in-law of Johann Fischart), Strassburg 1572. Woodcut by Tobias Stimmer (cf. p. 83/1). (2) Portrait of the lutenist Melchior NEUSIEDLER (1507—1590). Woodcut (1550) from the "Teutsch Lautenbuch". Strassburg 1574, B. Jobin. (3) Title-page to "Intabolatura di Liuto" by Francesco da MILANO, Venice 1536. (4) Opening bars of "La bataglia" from Francesco's lute book (illus. 3): Example of Italian tablature for the lute, in which the positions (frets) are indicated by figures on six lines corresponding to the strings; the top line represents the lowest string. (Spanish Lute Books of the 16<sup>th</sup> Century: See p. 114/2 and p. 115/2.)



*Al. Aff. Mon. & Papi*  
*Il Cas. de' Santiquattro Papi*

INTAVOLATVRA  
DE LEVTO  
DE IOANNE MATEL'ART  
FIAMENGO MVSICO

Libro Primo nouamente da lui composto intabulato & corretto  
& posto in luce, con gratia & privilegio de li Superiori



IN ROMA  
Per Valerio Dorico, L'anno M. D. LIX.  
*Anno Domini 1599*

I

A handwritten musical score on aged, yellowed paper. The title 'RVGGIERO' is written in large, bold, capital letters at the top left. Below it, the word 'PARTITA' is also in large, bold, capital letters. The music is written on five-line staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are several large, stylized 'X' marks or 'Z' marks above some notes. The paper shows signs of age, including discoloration and some wear. The score is a single system, with the music continuing across the staves.

2

A. L.

FRATVVM

Et foude een myn ghen om win

CANTO.

Sou een meike gaē om win hout v canneken valte, suēts inde manēchijn by nachte by nach-

te hout v canneken proper Dianneken hout v canneken valte, hout v

MONK

Hout v canneken valte by nachte hout v canneken proper

Dianneken hout v canneken valte.

3

THESAVRI HARMONICI

**S** i jamais mon ame blefée e logea ail leurs qu'en vous

Sa penfée puiſſe l'eſtre pour chaſti ment priué de tout con ten te ment

4

(1) Title-page to "Intavolatura de Leuto" by Jan MATELART. Rome 1559, Val. Dorico (Dedication copy. Formerly at Cologne, Heyer Museum). (2) From the "Libro primo d'intavolatura di Chitarone" by Johann Hieronymus KAPSBERGER (d. c. 1650), Venice 1604. (3) From the "Pratum Musicum" by Emanuel ADRIAENSEN (Hadrianus Antverpiensis). Antwerp 1584, Pierre Phalèse. (4) From the "Thesaurus Harmonicus" by Jean Baptiste BESARD. Cologne 1603, G. Grevenbroich. Illus. 3 and 4: Examples of the French tablature for the lute in which the positions are indicated by letters (instead of figures as in the Italian tablature), and the top line represents the highest string.

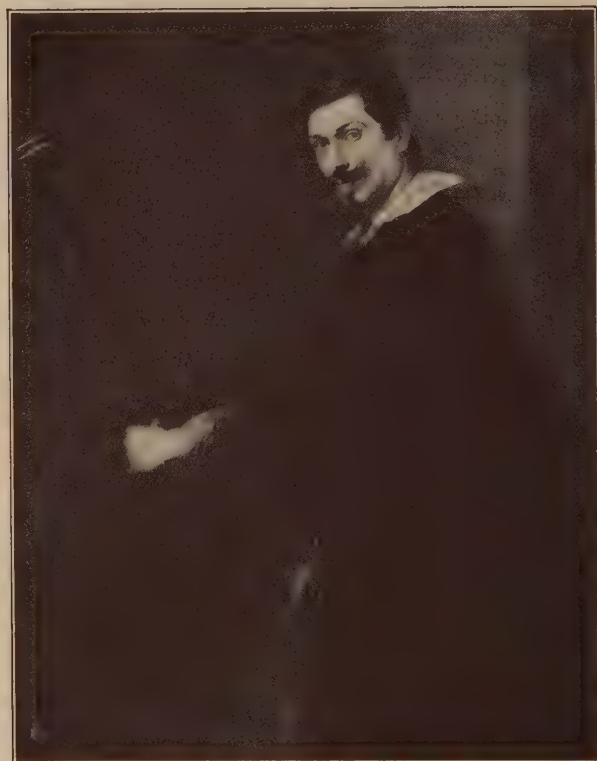




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- (1) A title-page from the manuscript collection of pieces by Denis Gaultier known as "La Rhétorique des Dieux". Indian ink drawing by Abraham Bosse (c. 1655). Codex Hamilton in the collection of engravings at Berlin. (2) Jacques GAULTIER (Gautier) the Elder, Sieur de Neüe (c. 1600—1670) English Court lutenist. Drawing by Jan Lievens. (3) Portrait of a lutenist (chitarronist) said to be the famous lute virtuoso Denis GAULTIER the Younger (c. 1605—1672). Picture by Anton van Dyck. Madrid, Museo del Prado. Reproduction by Anderson. (See also p. 139/1.)





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3

(1) François Puget: group of court musicians (two contrabasses, violin, theorbo, guitar) and choristers of Louis XIV — second half of 17<sup>th</sup> Century. Paris, Louvre. Photograph by Museum. (2) The lutenist Jean Baptiste BESARD (1567 —?), jurist at Besançon and Augsburg (see p. 135/4). Etching by Lucas Kilian. (3) The lute virtuoso Charles MOUTON (from 1626 to c. 1695), pupil of D. Gaultier. Painting by François de Troy the Elder, dated 1690. Paris, Louvre. Photograph by the Museum.



Testudo Gallo-Germanica:  
HOC EST:

**NOVÆ ET NUN-  
QUAM ANTEHAC EDITÆ**  
RECREATIONES MUSICÆ, AD TESTUDI-  
NIS USUM ET TABULATURAM, TAM GALLICAM  
quam GERMANICAM, accommodatæ: Ex præstantissimis huius ævi & artis  
Magistris, Italis, Gallis, Germanis, alijsq; collectæ, novo typorum genere,  
in gratiam suavis huius artis amatorum, nunc primum  
in lucem productæ.


IN QUIBVS CONTINENTVR, VT IN SPA CVIVS  
Lingua appellantur, Prædica, Fugitiua, Ricercari, Canzoni, Motete, Madrigali,  
canzonette, Pavane, fca Pedano, Polono, Cytara, Viuola, Violon, & lute,  
Almandi, Courante, & alia varietate, ac circumstantia  
Nationum Germanicarum, & Gallicarum.



Procurator studii curæ & sumptu  
Georgii Leopoldi Fuhrmanni, Civis, Chalcographi &  
Bibliopole Nurem-  
BERG.  
ANNO CHRISTI  
1615.

I

112 Galliarda Robert. Dowland. 1.



2

170 **NEDERLANDTSCHE**

Timenti dominum omnia coperantur in bonum.

Heinrich. Remmter van de mensch/er dat ghy waert geboren! Wat hebt ghy niet gedaen? Wat hebt ghy niet gesocht?  
Verloster van de mensch/na dat ghy waert verlozen! Tot onser hulp en troost? Wat hebt ghy niet bedorcht?

Deau. 33. O que bien-heureuse est la nation de la quelle l'Eternel est le Dieu, & le peuple, lequel il s'est choisi pour heritage!

Stem: Hey wilder dan wild.



Ik heden Nu treden Voor God den Heere, Hem boven Al loven,, Van her- ten seer, End'

Gma- ken groot syns lieven naemens ee-re, Die daer nu onsen vyand slaet ter neer.

Ter eeren,, ons Heeren,, Wilt al u dagen,  
Lit wonder,, bysonder,, gedencken toch.  
Maect u o mensch! voor God steeds wel te dragen,  
Doet yder recht, en wacht u voor bedrog.

D'arg-losen,, Den boosen,, om yet te vinden.  
Leopt drieschen,, En brieschen gelyck een Leen,  
Soeckende wie hy wreedyck verflinden,  
Of geven mocht een doodelycke preu.

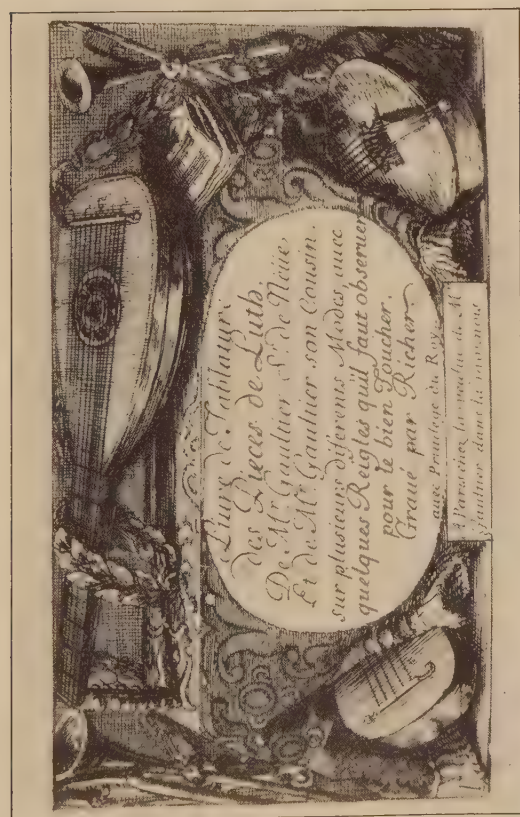
Bid, wakert,, End' maket,, Dat g'in bekoring,  
End' rquade,, Met schade,, Toch niet en valt.  
Vroomheyt brengt de vyand tot verfloring,  
Alwaet syn ryck noch eens soo sterck bevalt.



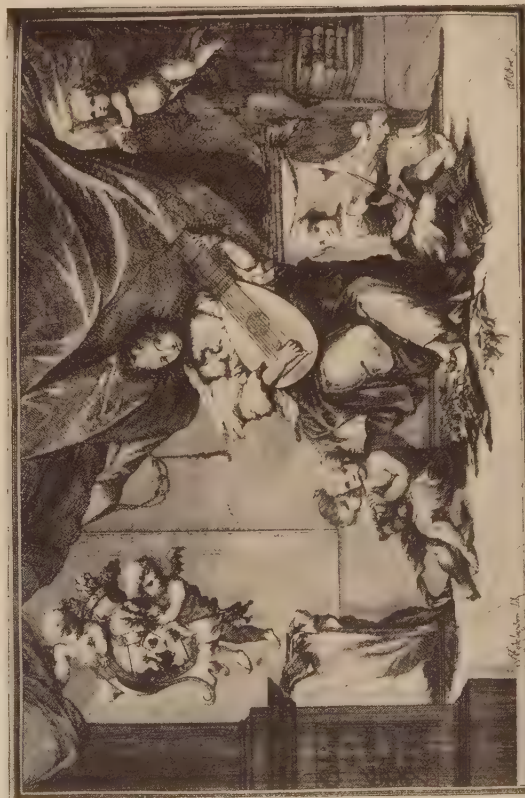
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(1) and (2) Title-page and p. 112 from "Testudo Gallo-Germanica" by Georg Leopold FUHRMANN, Nuremberg 1615. Examples of notation: Galliard by Robert DOWLAND (c. 1585—1641, son of John Dowland) in French tablature (engraved music). (3) Page 170 from "Nederlandtsche Gedenckclanck" by Adrianus VALERIUS (d. 1625), Harlem 1626, with the Dutch Prayer of Thanksgiving ("Wilt heden nu treden voor God den Heere") in notation and French tablature (printed).

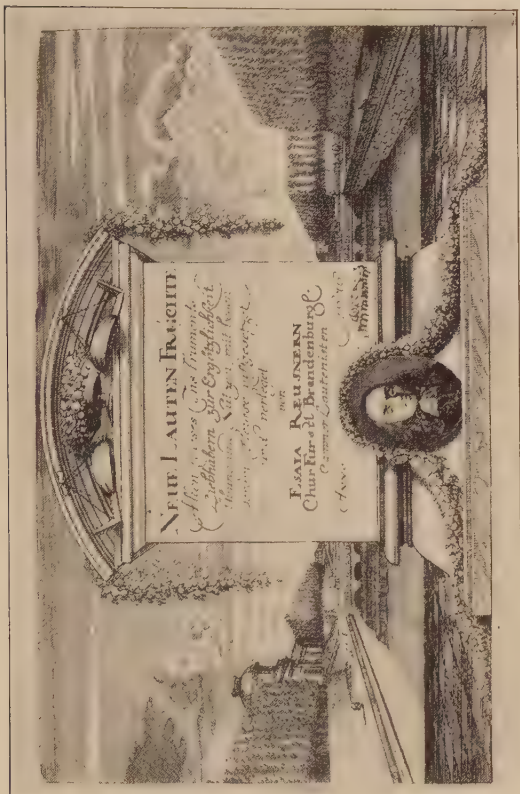




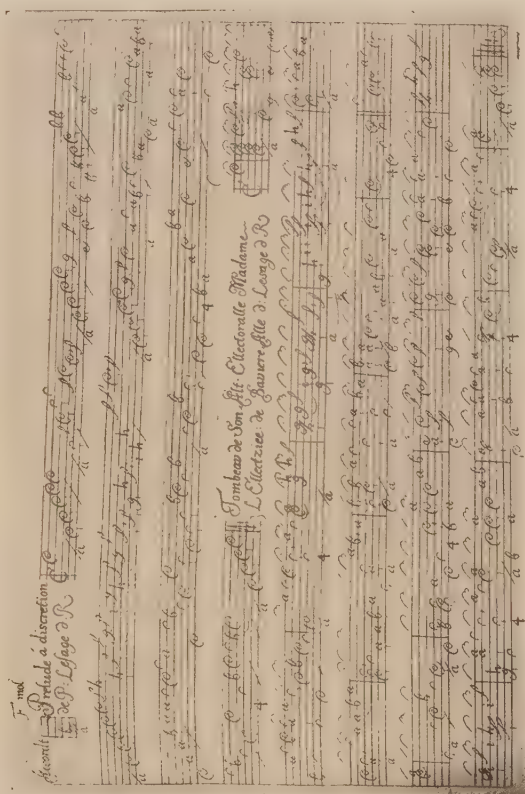
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- (1) Title-page to "Livre de Tablature des Pièces de Luth" by Jacques and Denis GAULTIER (see p. 136), Paris (c. 1675). Copy from the Library of Prince Lobkowitz at Raudnitz Castle. (2) Title-page to "Neuen Lautenfrüchten" by Esajas REUSNER the Younger (1636–1679), lutenist to the archducal court of Brandenburg, (Berlin) 1676. (3) and (4) Engraved frontispiece and a page from "Cabinet der Lauten" by Philipp Franz LE SAGE DE RICHÉE (Breslau?) 1695: example of the so-called New French Lute Key in D minor, introduced by the two Gaultiers before the middle of the 17<sup>th</sup> Century.

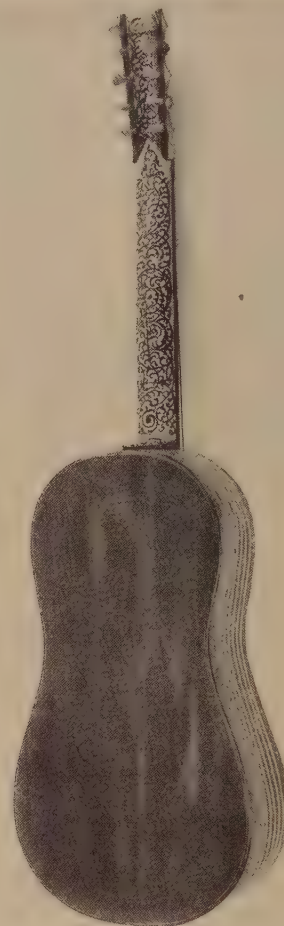




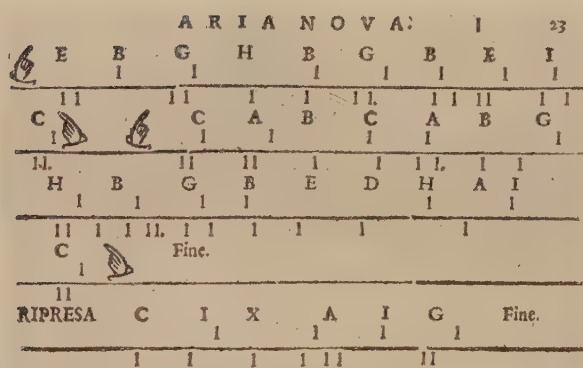
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- (1) Guitars ("Chitarra Spagnuola" known at that time in Germany as "Quinterne"). Venetian work of the 17<sup>th</sup> Century. Leipzig, Heyer Collection. (2) Guitar (with arched back) by Matteo Sellas. Venice, 1630. Vienna, Art History Museum. (3) Guitar by Martin Kaiser, Venice 1699. Berlin-Halensee, Wildhagen Collection. (4) Page 23 from "Nuove Sonate di Chitarra" by Pietro MILLIONI, Rome 1676. Example of Italian tablature (according to Girolamo Montesardo) with capital letters and computation-lines. (5) The Italian guitar virtuoso and composer Francesco CORBETTA (c. 1620—1681). Etching by Frederic Bouttats after Jean Thomas.





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4

(1) Cither by Girolamo Virchi (Hieronymus Brixiensis), Brescia 1574. A masterpiece of Italian lute-making executed for Archduke Ferdinand of Tirol (1529—1595), the owner of the famous art collection at Ambras. (2) Side view of the peg-box of Virchi's Cither with the bust (reminiscent of Paolo Veronese) of Lucretia Romana as scroll. (3) Pandora (a type of bass cither) of uneven construction (Unique specimen). Germany, 16<sup>th</sup> Century. (4) Bass cither (arch-cither, theorboed cither). Germany, 17<sup>th</sup> Century. All at Vienna, Art History Museum.





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The "Lira da Braccio", having five strings running along the fingerboard and two subsidiary or side-strings, represents the transition stage in the development of the fiddle of the Middle Ages into the viola da braccio (violin). (1) and (2) Lira da Braccio (front and back views) by Giovanni d'Andrea da Verona, 1511. The oldest known instrument of its kind. From the Obizzi Collection, Catago, near Padua. Vienna, Art History Museum. (3) Lira da Gamba (Bass of the Lira da Braccio) by Wendelin Tieffenbrucker, Padua, circa 1590. (Reduced photograph). Vienna, Art History Museum.





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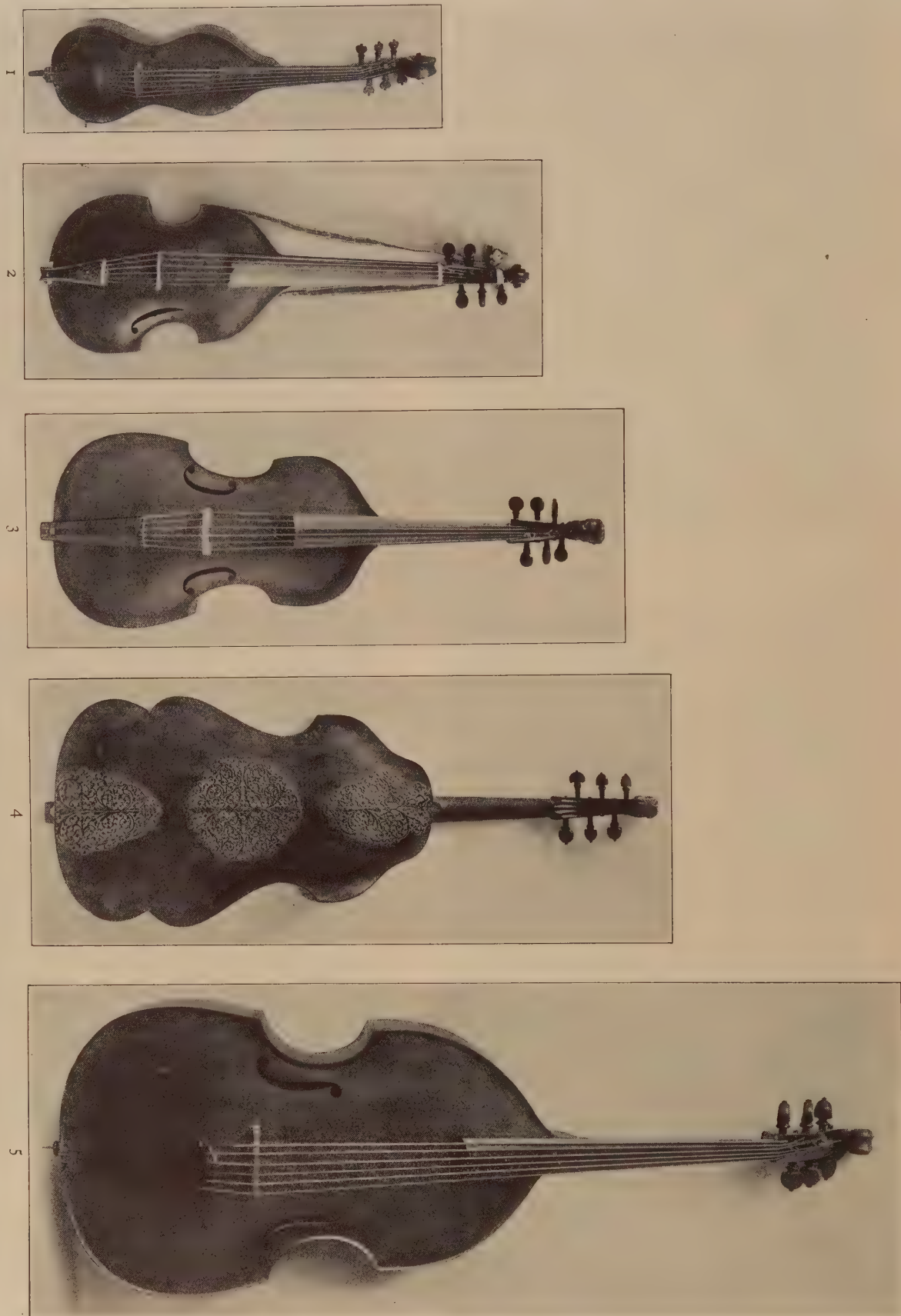
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(1) Giovanni Bellini: Angel musician from the "Madonna Enthroned", 1505. Venice, Church of S. Zaccaria. (2) Vittore Carpaccio: Angel musician from the "Presentation of Jesus in the Temple", 1510. Venice, Academy. (cf. p. 112/2.) (3) Raffaello Santi: Apollo in the "Parnassus", 1509–1511. Rome, Vatican. (4) Dosso Dossi: "Apollo and Daphne". C. 1515. Rome, Borghese Gallery. All photographs by Alinari. For other illustrations of the lira da braccio see pp. 111/3 (Montagna), 113/2 (Tintoretto) and 151 (Brueghel).





(1) Descant viola da gamba (violetta piccola) by Francesco Linarolo, Venice c. 1540. Vienna, Art History Museum. (2) Alto viola da gamba. South Germany, 17<sup>th</sup> Century. Leipzig, Heyer Collection. (3) Tenor viola da gamba by Jacob Stainer (1621—1638), leader of the German or Tyrolean school of violin making in the 17<sup>th</sup> Century. Absam near Innsbruck, c. 1600. Berlin-Halensee, Wildhagen Collection. (4) Bass viola da gamba. Bavaria, middle of 17<sup>th</sup> Century. Berlin-Halensee, Wildhagen Collection. (5) Double-bass viola da gamba by Ventura Linarolo (cf. pp. 142/3 and 146/3), Padua, 1585. Vienna, Art History Museum.





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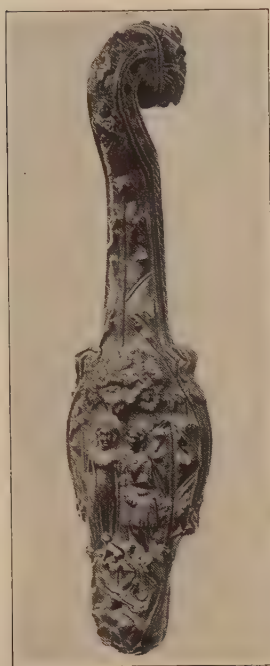
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(1) Title page to "Regola Rubertina" by Silvestro GANASSI dal Fontego (cf. p. 148/1), Venice, 1542, a book of instructions in the playing of the viola da gamba, dedicated to the statesman Roberto Stozzi. The only copy known to exist; in the Liceo Musicale di Bologna. (2) Title page to "Trattado de Glosas . . . en la Musica de Violones" by the Spaniard Diego ORTIZ, Rome, 1553; a book of instructions in the playing of variations on the viola da gamba. Copy in the Staatsbibliothek, Berlin. (3) Domenichino (Domenico Zamperi): Saint Cecilia playing a seven-stringed bass viola da gamba. C. 1620. Paris, Louvre. Photograph by Alinari. (4) Caspar Netscher: Musical entertainment. (Woman playing the tenor viola da gamba: French, Basse de viole.) C. 1670. Formerly at the Hague, in the Steengracht Collection. (Copy after the painting in the Louvre.) Photograph by Bruckmann





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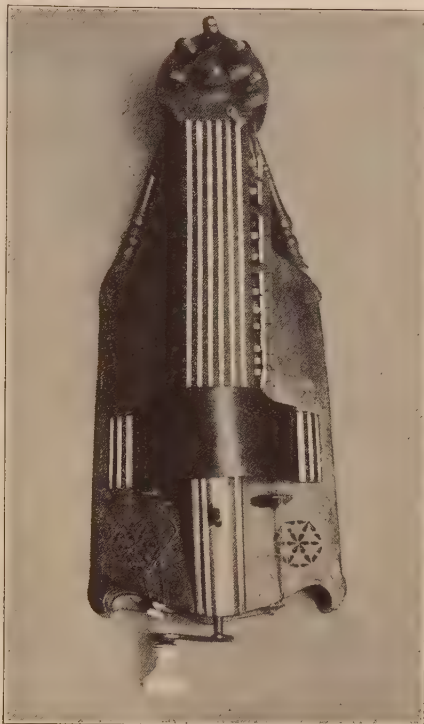
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(1) Miniature violin (Trögl, Pochette, Kit, or pocket fiddle). Germany, 15<sup>th</sup>/16<sup>th</sup> Centuries? Vienna, Figdor Collection. (2) Fiddle (viola da braccio). Italian, c. 1500. (Unique example.) Vienna, Art History Museum. (3) Violin by Ventura Linarolo, Venice, 1581 (cf. pp. 142/3 and 144/5), one of the oldest dated violins. Vienna, Art History Museum. (4) Violin with the English Royal Arms at the base of the neck. Said to have belonged to James I of England (reigned 1603–1625). England, early 17<sup>th</sup> Century. London, Victoria and Albert Museum. (5) The violin and lute maker Caspar Tieffenbrucker (Gaspar Duioffoprugcar, 1514–1571; cf. p. 128/5). Etching by Pierre Woeiriot, 1562. (6) Violoncello having the arms of the ducal family of d'Este on the richly carved back. Italian, 16<sup>th</sup> Century. Modena, Galeria Estense.





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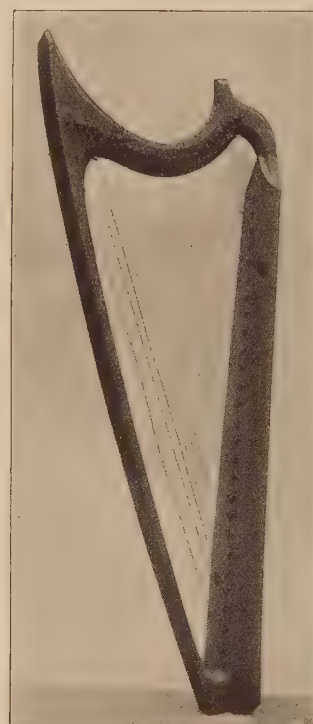
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(1) Hurdy-gurdy (German: Radleier, Drehleier, Beggar's or Peasant's lyre. French: Vielle). Germany, 16<sup>th</sup> Century. Nuremberg, Germanic Museum. (2) Vielle bearing the monogram of Henry II of France (reigned 1549—1557) and of his queen Catharine of Medici. France 16<sup>th</sup> Century. London, Victoria and Albert Museum. (3) Hurdy-gurdy. Germany, early 17<sup>th</sup> Century. Berlin-Halensee, Wildhagen Collection. (4) Harp branded with "G. M.". Italian, 16<sup>th</sup> Century. Vienna, Art History Museum. (5) Harp ("harpe portative"), with Gothic carving. France, 15<sup>th</sup> Century. Paris, Louvre. (6) Harp of Gothic design. Germany, 15<sup>th</sup>—16<sup>th</sup> Centuries. Nuremberg, Germanic Museum.

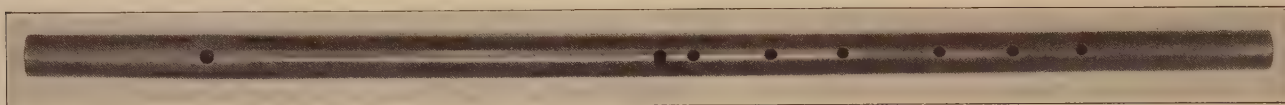




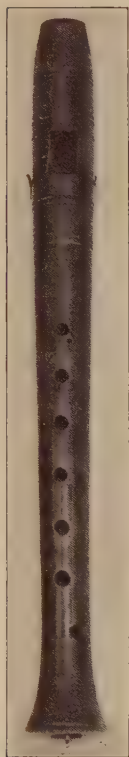
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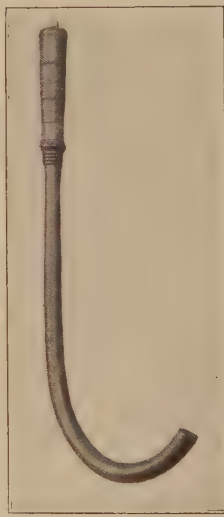
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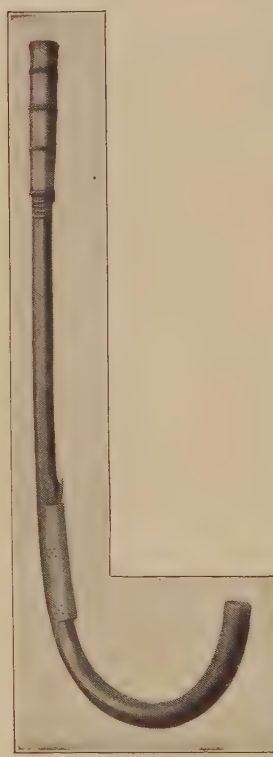
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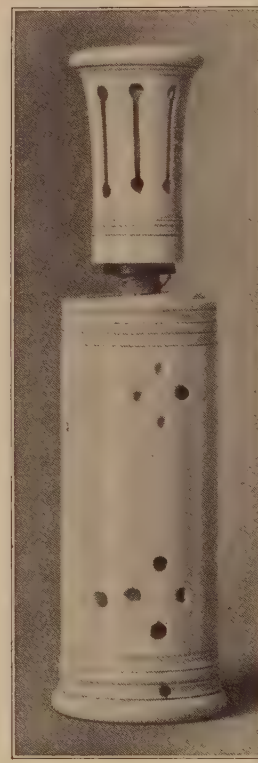
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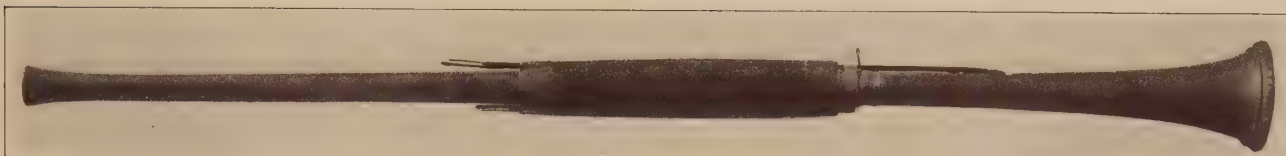
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(1) Title page to "Opera intitulata Fontegara" by Silvestro GANASSI (cf. p. 145/1), Venice, 1535; instructions in the playing of the flute-à-bec (Blockflöte). (2) The flautist (flute-à-bec). Drawing by Johann V. Kaupertz after the painting by Gerard Dou in the Ferdinandeum Museum, Innsbruck. (3) German flute (Querflöte). (4) Small, 16<sup>th</sup> Century flute-à-bec. Vienna, Art History Museum. (5)–(7) Alto bombard; shawm (descant bombard); Poitou shawm. 17<sup>th</sup> Century. Leipzig, Heyer Collection. (8) and (9) Alto and bass curved horns of the 16<sup>th</sup> Century. Leipzig, Heyer Collection. (10) Ivory descant racket (fagot, of cylindrical design, known in German as "Wurst" or sausage-fagot, and in France as "Cervelas"). Tyrol, late 16<sup>th</sup> Century; from the Ambras Art Collection. Vienna, Art History Museum.





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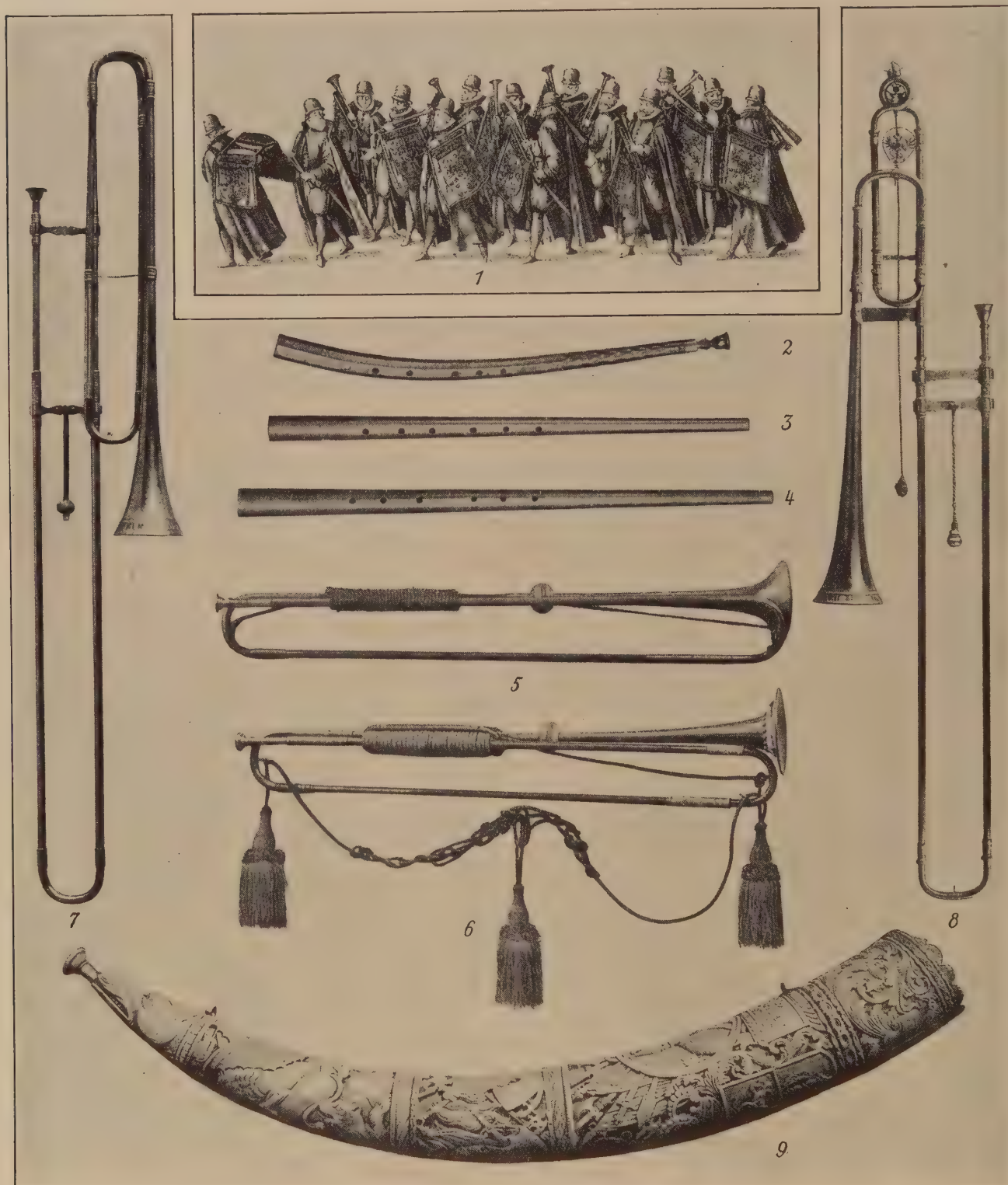
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(1) Procession of musicians (dolcian, three bombards, curved cornet, trombones) from "La procession des Pucelles du Sablon" by Antoine Sallaert. Circa 1620. Brussels, Musée de Peinture. (2) Bass bombard by M. H., 1600. Nuremberg, Germanic Museum. (3)—(5) Bass flute-à-bec of the 17<sup>th</sup> Century. Nuremberg, Germanic Museum. (6) Dolcian (double fagot, quadruple fagot) by Hier. S. (7) Double bass Sordino. (8) Serpent (Bass cornet in serpent form). (6) (7) and (8) date from the 16<sup>th</sup> Century and are in the Art History Museum at Vienna.





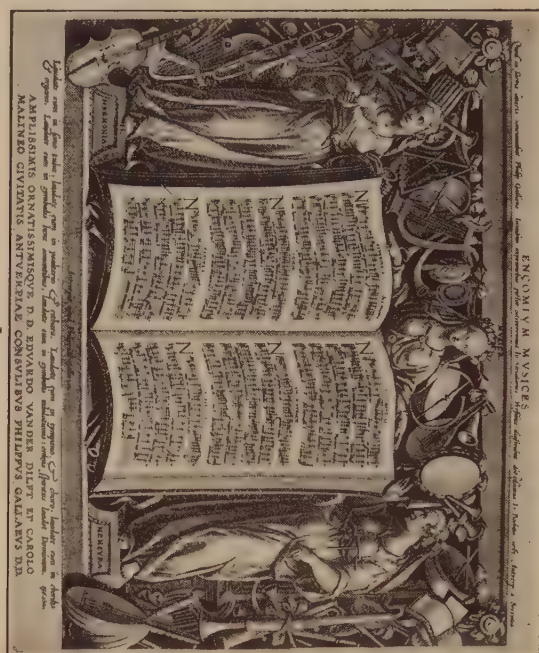
(1) Emperor Charles V's trumpeters in a funeral procession (Brussels, December, 1558). Engraving by J. and L. van Duetecom after Jeremy Cock, from "Pompe funèbre de Charles V" printed by Chr. Plantin at Antwerp, 1559. (2) Curved cornet (Choir cornet). (3) and (4) Two "cornetti muti"; 16<sup>th</sup> Century. Leipzig, Heyer Collection. (5) and (6) Two trumpets by Joh. Carl Kodisch, Nuremberg, late 17<sup>th</sup> Century. Nuremberg, Germanic Museum. (7) Trombone by Pierre Colbert, Reims 1593. Amsterdam, Rijks Museum. (8) Octave, or double trombone (contrabass trombone) by Isaac Ehe, Nuremberg, 1612. Nuremberg, Germanic Museum. (9) Olifant (Ivory horn) owned by King John Sobieski of Poland (reigned 1674—1696). Late 17<sup>th</sup> Century. Wiesbaden, private collection.



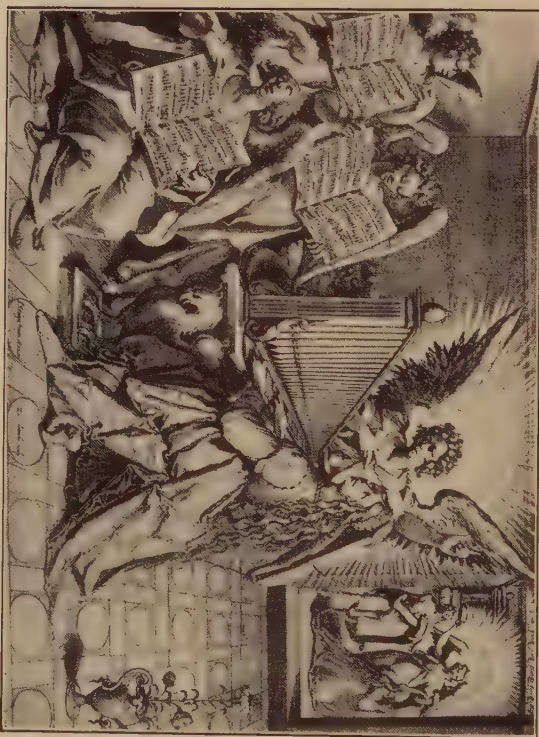


Jan Brueghel (Velvet Brueghel): Picture "Hearing" (showing a large number of the instruments in use in the early 17<sup>th</sup> Century). From a series of allegorical paintings representing the Five Senses. C. 1620. Madrid, Museo del Prado. Photograph by Anderson.





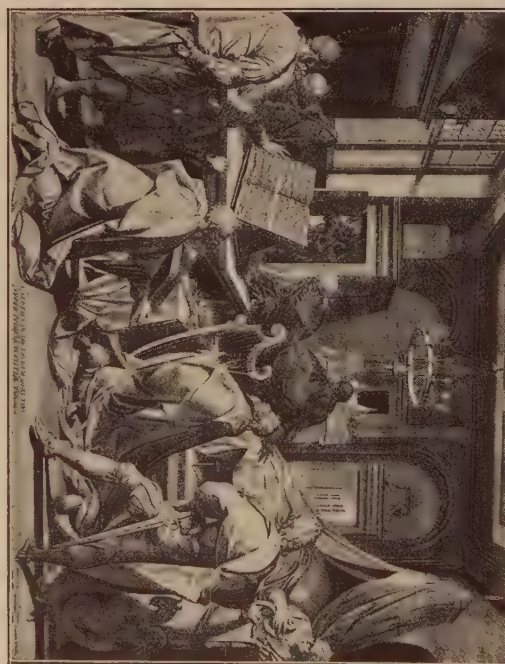
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The religious pictures containing pages of music engraved by Johann Sadeler and other Antwerp engravers (from 1584 onwards) may be regarded as the source of the art of music engraving. (1) In Praise of Music. Title-page to the book of plates "Enconium Musices" published by Philipp Galle. Antwerp, circa 1595. Engraved by Adrian Callaert after Jan van der Straet (Stradannus). Music: Motet for six voices "Nata et grata polo" by André Pevernage. (2) St. Cecilia's Prayer. Engraved by Zacharias Dolendo after J. de Gheyn. Music: Motet for six voices "Domine fiant anima" by Cornelius Schuyt. (3) St. Cecilia's Prayer. Engraved by Johann Sadeler after Martin de Vos. Music: Motet for five voices "Fiat cor meum" by Dirk Raymundi. (4) King David at Prayer. Engraved by Johann Sadeler after Jodocus van Winge. Music: Motet for five voices "Laude pia Dominum" by André Pevernage.



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Simone Verovio of Rome was the first music publisher to make use of copper-plate engraving for music books; in this he was assisted (from 1586) by the Dutch engraver Martin van Buyten. (1) Page 19 from Book I of "Melodie spirituali a 3 voci" by Jacob Peeters (Peetrin), Rome, 1586; Verovio's first publication. The only known copy is in the Royal Library at Brussels. (2) and (3) Two pages from the collection "Diletto spirituale, Canzonette a 3 et a 4 voci", Rome 1586. Illus 2: Canzonette "Spiega mondo Maligno" by Luca Marenzio, master of the art of the madrigal (see Illus. 1, p. 105). Illus 3: Motet "Jesus in pace imperat" by Giovanni M. Nanini (see Illus. 1, p. 104), in Italian tablature for cembalo and lute. (4) Page 1 of "Arie devote" by Ottavio Durante, Rome, 1608.





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*Ottavio Vecchi di Giovanni 1598*

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(1) Apollo's fight with the Pythian dragon. Third interlude at the marriage feast of Ferdinand of Medici with Princess Christine of Lorraine (Florence, 1589). Etching by Carracci after Buontalenti. Poem by Ottavio Rinuccini, music by Luca MARENZIO (printed 1591). In these interludes (intermezzi) which were still written in madrigal style, the musicians who were later to be the founders of the "Stilo rappresentativo o recitativo" and of the opera as an art form, first came before the public. (2) Engraved frontispiece to the "commedia harmonica" (i. e. operetta) "L'Amfiparnasso", by Orazio VECCHI (c. 1550—1605). Venice, 1597, an important precursor of the first operas, also written in madrigal style. (3) Signature of O. Vecchi (1598). Formerly at Cologne, Heyer Museum. (4) Title page of the first libretto, "La Dafne", poem by Ottavio Rinuccini, music by Jacopo CORSI. Florence 1600, G. Marescotti. (This earliest opera, with the music by Jacopo Peri, was produced in Count Giovanni Bardi's house at Florence in 1597.)

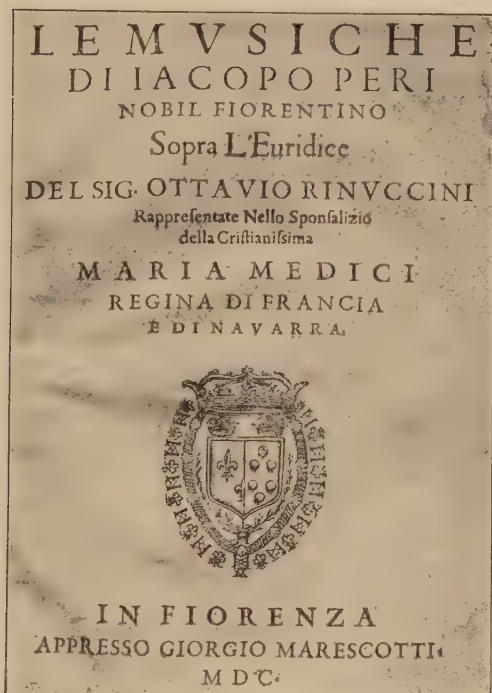




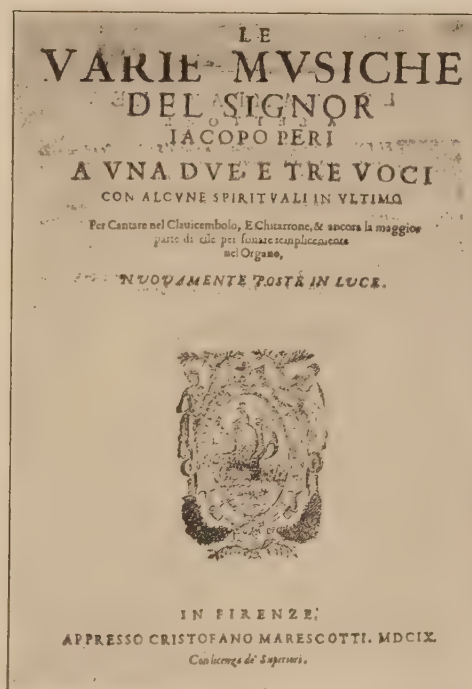
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(1) Title page of the libretto of the Opera "Euridice", composed by J. Peri and G. Caccini. The libretto by Ottavio Rinuccini. Florence, 1600, C. Giunti. (2) and (3) The two earliest printed Opera scores. (2) Woodcut for the score of "Euridice", by Giulio CACCINI detto Romano, dedicated to Count Bardi, (c. 1545—1618). Florence, 1600. G. Marescotti. (3) Title page of the score of "Euridice", by Jacopo PERI, dedicated to Queen Marie of France (1561—1633). Florence, 1600. G. Marescotti. Peri's work was performed, several pieces of Caccini being introduced, on October 6<sup>th</sup>, 1600, on the occasion of the betrothal of King Henry IV of France with Maria dei Medici. Caccini's composition, with the same libretto, was produced at Florence on December 5<sup>th</sup>, 1602. (4) Title-page of "Le varie musiche", by Jacopo Peri. Florence 1609. C. Marescotti. This work, like G. Caccini's "Nuove musiche", of 1601, is an early example of the new, epoch-making, monodic style, which consisted in the union of a single voice with supporting instrumental thorough-bass parts.





I

*Claudio Monteverdi*

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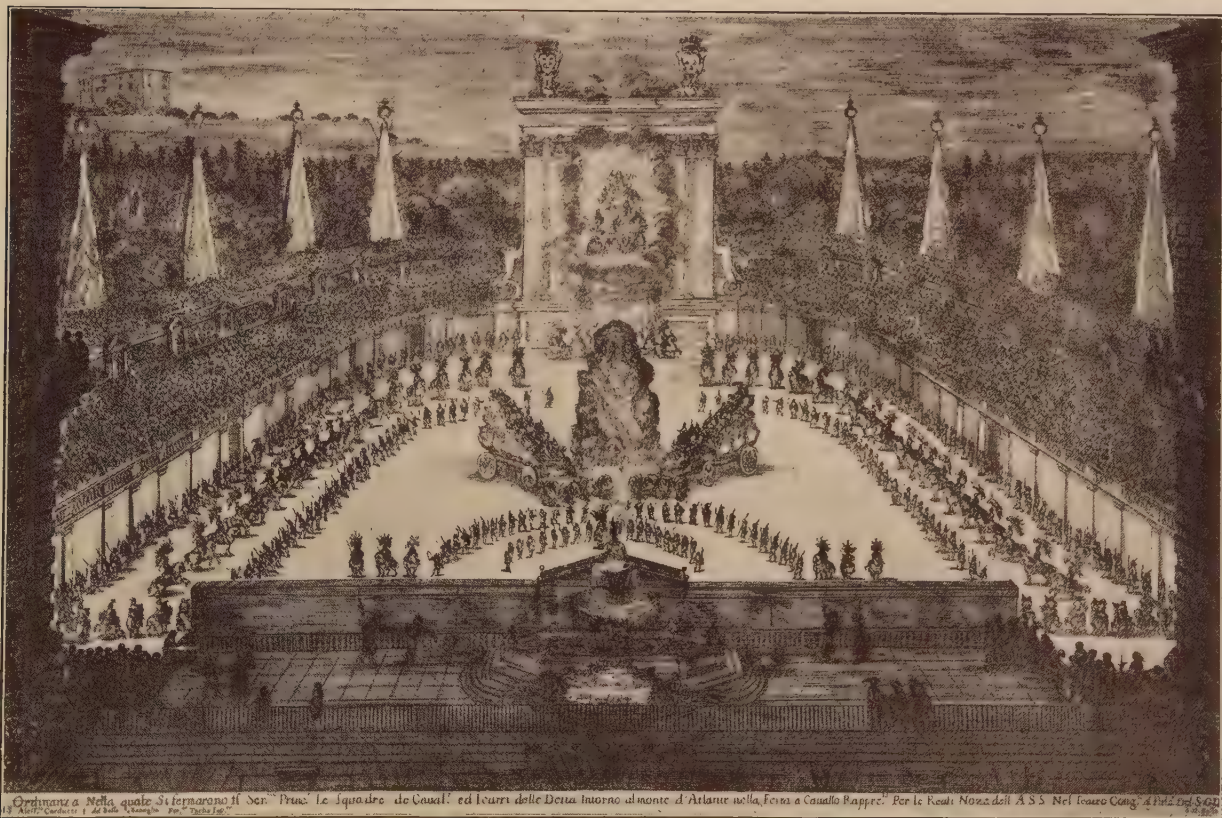
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Claudio MONTEVERDI (1567—1643), the first great master of operatic music, was appointed Choirmaster of the Church of St. Mark, in Venice, in the year 1613. (1) Portrait after the woodcut on the title page of the compilation, "Fiori poetice . . . nel funerale del . . . Monteverde," by Giov. Batt. Marinoni, Venice, 1644. (2) Signature of a letter written in Venice in 1630. Formerly in Cologne, Heyer Museum. (3) Title page of the second volume of Madrigals for five voices. Venice, 1590. Ang. Gardano. (4) Title page of the score of the Opera, "Orfeo", dedicated to Don Francesco Gonzaga. (Libretto by Aless. Striglio, the Elder), Venice 1609, Ricc. Amadino. First performance, Mantua, 1607. (5) Etching for the title page of the Libretto of the Opera "La Flora", Florence 1628. Libretto by Andrea Salvadori. Music by Marco da GAGLIANO, (circa 1575—1642). Etching by Alfonso Parigi.



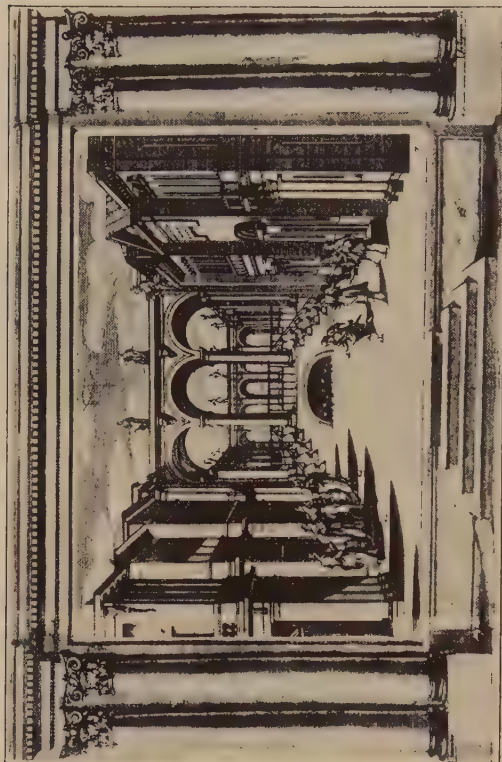


(1) "La guerra d'amore", allegorical festival on the Piazza S. Croce at Florence, 1615. Processions and tilting with music by J. Peri, P. Grazi and G. B. Signorini, scenery by G. Parigi. Etching by Jacques Callot. (2) "Il mondo festeggiente", tilting festival (Balletto a cavallo), at the marriage of the Grand Duke Cosimo III with Margu rite Louise of Orleans; Florence, 1661. Text by G. A. Moniglia, Music by Domenico Anglesi. Etching by Stefano della Bella.





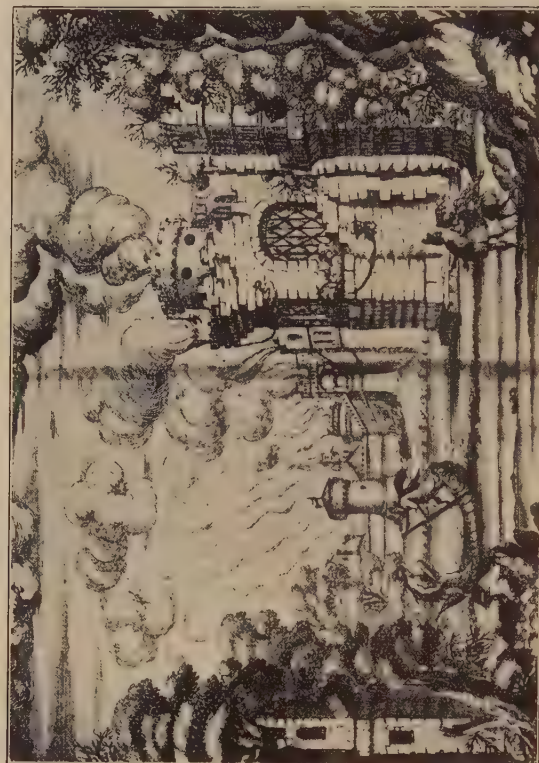
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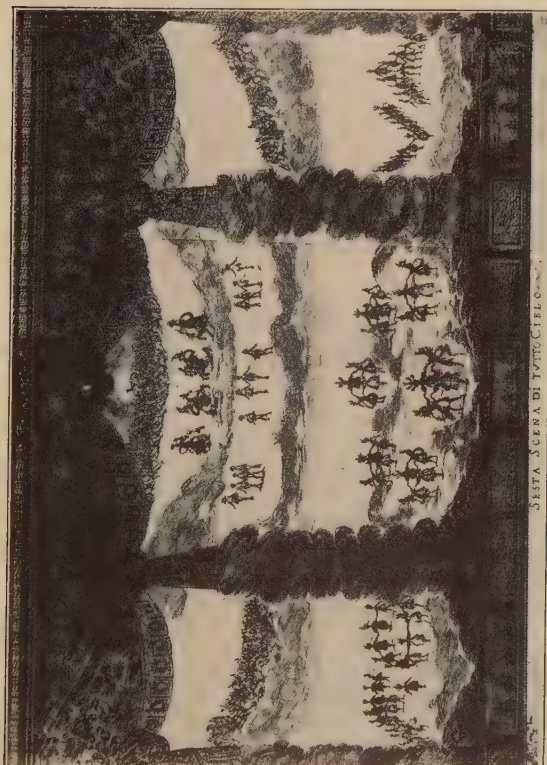
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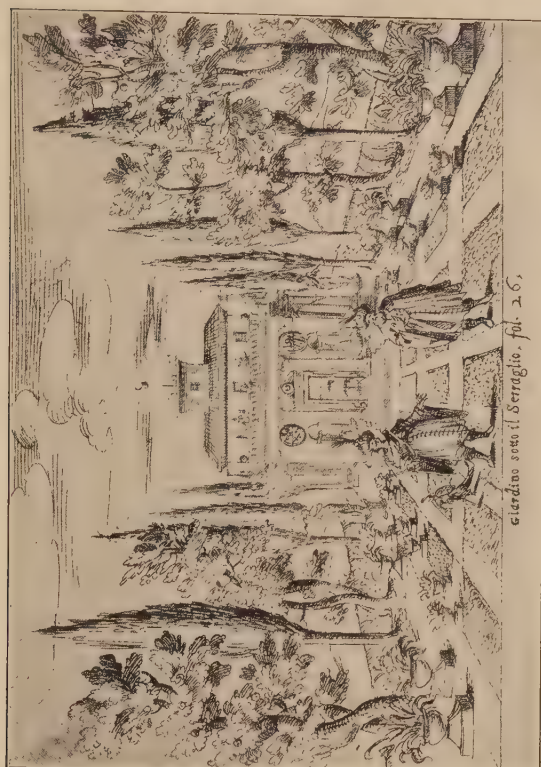
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(1) Camp scene from the Opera "Erminia sul giordano", Rome 1633. (For the opening of the Teatro Barberini.) Libretto by Giulio Rospigliosi, afterwards Pope Clement IX. Music by Michelangelo Rossi, scenery by Franc. Guitti. (2) Domestic scene from the sacred Opera "Sant Alessio", Rome 1634. Libretto by Giulio Rospigliosi, music by Stefano Landi, scenery by the architect and sculptor Lorenzo Bernini. (3) Entrance of Mars from "L'Erminione", Padua 1636. Libretto by Pio Enea degli Obizzi, music by Felice Sances, scenery by Alf. Chenda. (4) Conflagration scene from "Ercole in Jebe", Florence 1661. (See p. 157/2). Libretto by G. A. Moniglia, music by Jacopo Melani. Etching by Valerio Spada.

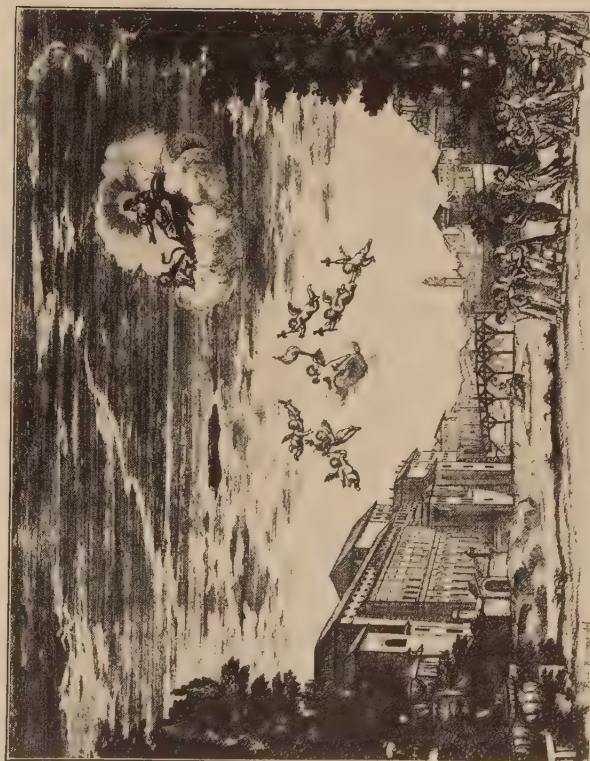




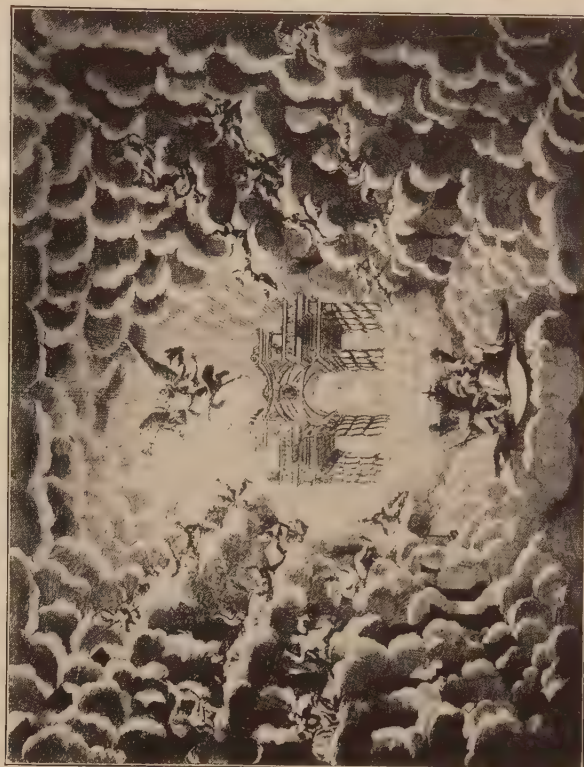
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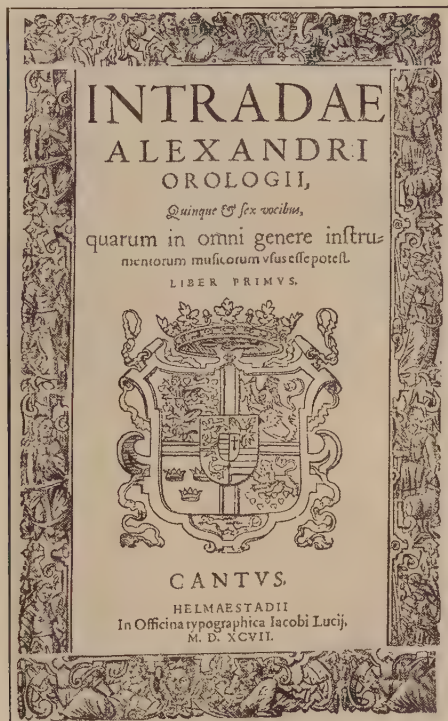
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- (1) Celestial scene from the "Favola", "Le nozze degli Dei", Florence 1637. Libretto by G. C. Coppola, music by Marco da Gagliano and four other composers, scenery by Alf. Parigi. Etching by Stefano della Bella. (2) Harem scene from the Opera "La Dori", Florence 1661 and Venice 1663. Libretto by Apoll. Apolloni, music by Marc' Antonio Cesti. Etching by S. M. (from the Text published 1665 in Macerata). (3) View of a town from the Opera "L'età dell'oro", Parma, 1690. Libretto by L. Lotti, music by Giuseppe Felice Tosi, scenery by Ferdinando Galli Bibiena. Engraving by Martial Desbois. (4) Last scene of the Opera "Il favore degli Dei", Parma 1690. Libretto by Aurelio Aureli, music by Bernardo Sabadini, scenery by Ferdinando Galli Bibiena and the brothers P. D. and G. Mauro. Engraving by Dom. Bonavera after Domenico Mauro.





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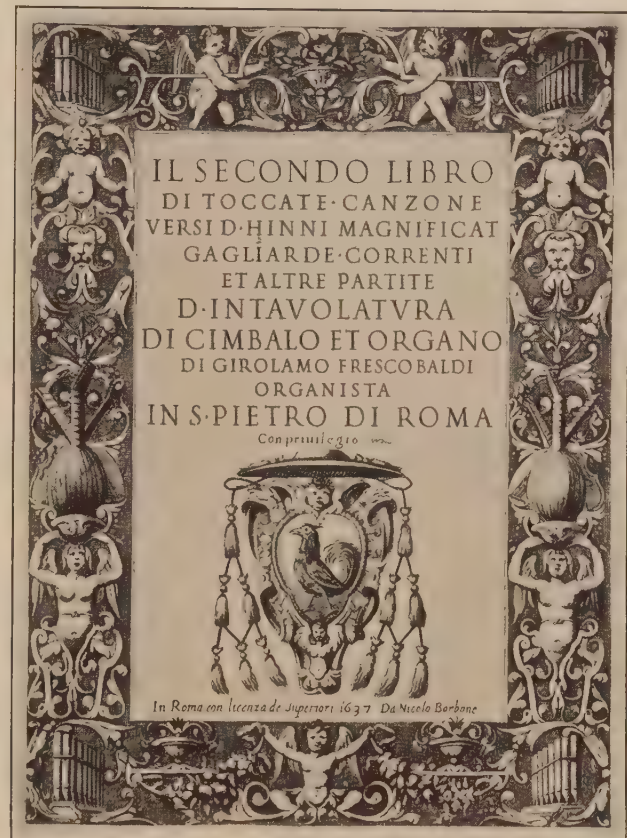
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(1) Title page of the first (and only) Book of Instrumental Preludes by Alessandro ORLOGIO (Dresden). Helmstädt, 1597; an early example of pure-instrumental music. (2) Title page of the Mass for eight voices by Camillo CORTELLINI (Bologna). Venice, 1617. (3) Title page of the third book of Sonatas, etc., by Salomone ROSSI (Mantua), Opus 12. Venice, 1623; an early example of the Trio Sonatas (for two Violins with Bass and Cembalo), which were still in great favour in the 18<sup>th</sup> century. The only known copy is in the Town Library of Breslau. (4) Title page of the Clavier and Organ Toccatas of Girolamo FRESCOBALDI (See p. 161.) Rome, 1637.

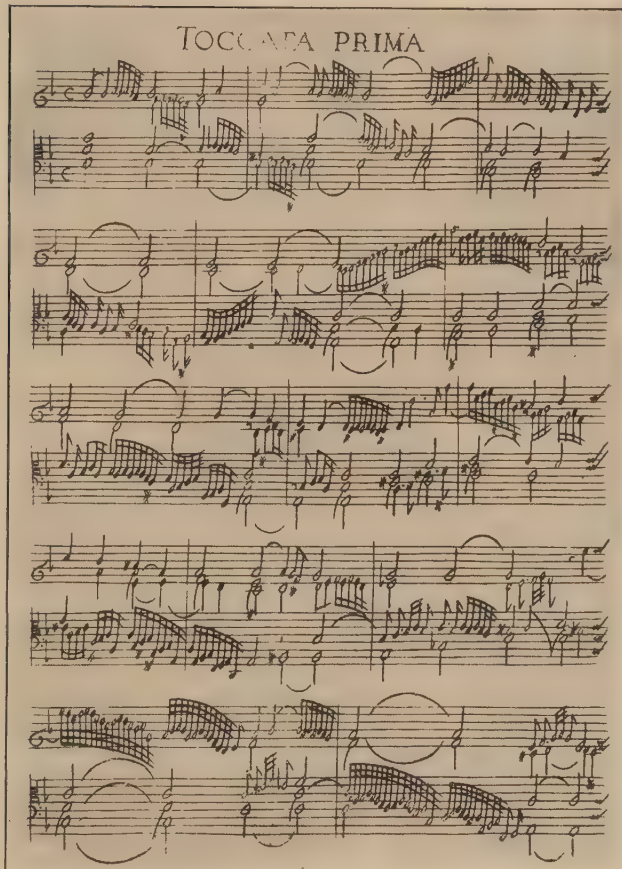




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*Hochachtungsvoll  
Girolamo Frescobaldi.*

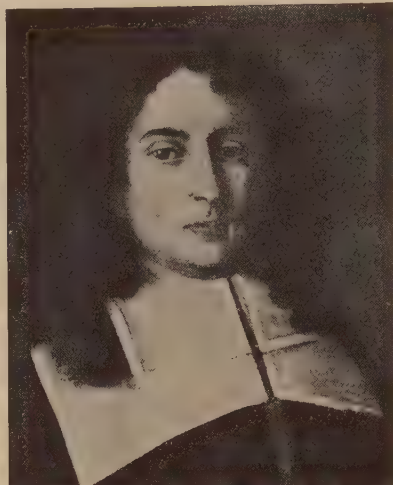
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Girolamo FRESCOBALDI (1583—1643), the most important and most distinguished Italian organist and composer of his time. From 1608 onwards, he was organist of St. Peter's Church, Rome. Joh. Jacob Froberger, organist at the Court of Vienna, was one of his pupils. (1) Portrait. Engraving by Christian Sas from the first volume of "Toccate e Partite d'intravolatura di Cimbalo", Rome 1614—1616, Nic. Borbone. (2) Page 1 of the same work (in Italian Clavier or Organ tablature. Music Engraving). (3) Engraved title page from the second volume of "Toccate Canzone . . . et altre Partite d'intravolatura di Cimbalo ed Organo". Rome, 1637, Nic. Borbone. (4) Signature of a letter written in Milan, 1608. Formerly in Cologne, Heyer Museum.

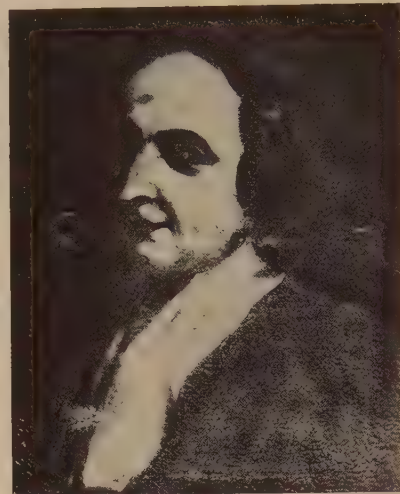




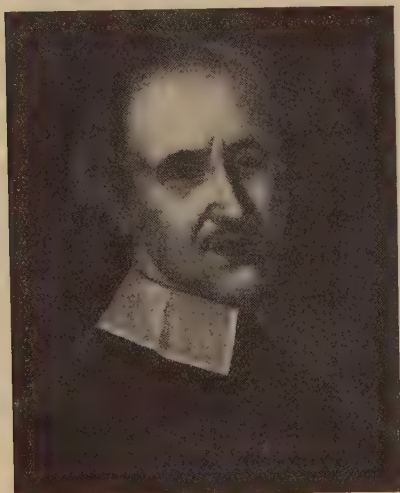
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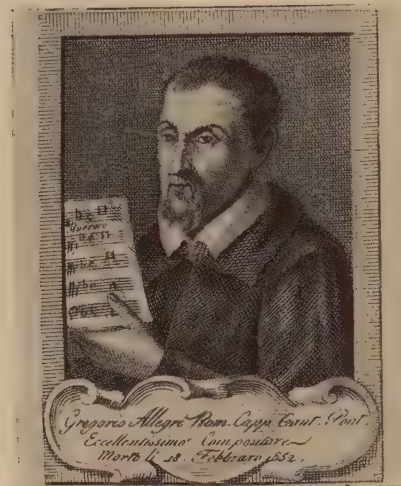
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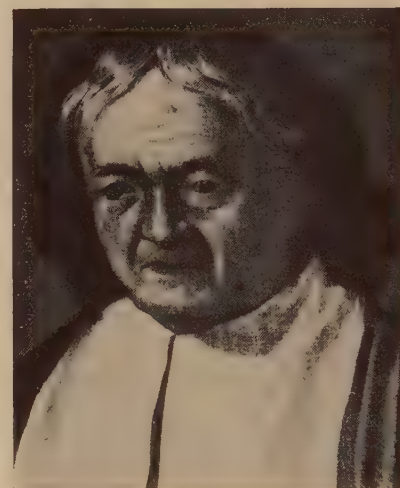
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(1) Adriano Banchieri (c. 1565–1634), organist, theorist and composer in Bologna. (2) Alessandro de Grandi (died 1630), composer of church music of the Venetian school in Venice and Bergamo. (3) Steffano Landi (c. 1590–1655), one of the creators of the Cantata and the first exponent of Roman Opera. (Padua, Rome.) (4) Giovanni Legrenzi (1626–1690), one of the most important 17th century composers of Northern Italy. (Bergamo, Venice.) (5) Gregorio Allegri (1582–1652), singer in the papal choir and composer of church music in Rome, known for his "Miserere" for nine voices. Engraving 1711. (6) Giacomo Predieri (died c. 1695), organist and choirmaster in Bologna. (7) Giov. Paolo Colonna (1636–1695), composer of church music and one of the founders of the "Accademia Filarmonica" at Bologna. (8) Bernardo Pasquini (1637–1710), organist, vocal and instrumental composer (for the Clavier), in Rome. (Authenticity of the portrait uncertain.) (9) Francesco Antonio Pistocchi (1659–1726), operatic composer and founder of the School of Singing at Bologna. Illustrations 1–4, 6, 7 & 9, mostly after 18th century portraits in oils in Liceo Musicale of Bologna.





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**Musica Practica**  
Sive  
Instructio pro Symphoniacis,  
Das ist:  
**Eine kurze Anleitung/ wie die**  
Knaben/ vnd Andere/ so sonderbare Lust vnd Liebe zum  
Singen tragen/ auff jetzige Italienische Manier/ mit geringer  
Müh/ vnd kurzer Zeit/ doch gründlich können infor-  
miret vnd unterrichtet werden.  
Dessgleichen denen ansehenden Instrumentisten/ auff  
allerhand Musicalischen Instrumenten sehr nützlich  
vnd dienlich zu gebrauchen.  
Alles auß den fürnehmsten/ vnd dieser Zeit bewärtesten  
Italienischen Auctoribus mit besonderm Fleiß zusammen getragen /  
auch mit vielen Clausulis vnd Variationibus gezieret vnd vermehret/  
Allen Liebhabern dieser Kunst/ zu dienlichem Wolge-  
fallen publiciret. vnd zum Druck  
verfertiget:  
Durch  
**Johann Andream Herbst/ Capellmeister**  
in Nürnberg.  
In verlegung Jeremie Dümmlers.  
Anno CHRISTI  
M D C. XXXII.

3



4

(1) Giovanni Battista DONI (1594–1647), research worker on Greek music and inventor of the Lyra Barberina. Engraving by Vinc. Franceschini, after Giov. Dom. Feretti. (2) Athanasius KIRCHER, Jesuit father (1602–1680), authority on acoustics, writer on music and founder of the Museo Kircheriano at Rome. Engraving dated 1664. (3) Title page to the "Musica practica" of Johann Andreas HERBST (1588–1666), Nuremberg, 1642; one of the first Singing Methods. (4) Engraved title page of the "Mechanica hydraulico-pneumatica" of the Jesuit father, Caspar Schott (1608–1666). Frankfurt, 1657.





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IIII. CANTUS.

Credula res amor est.

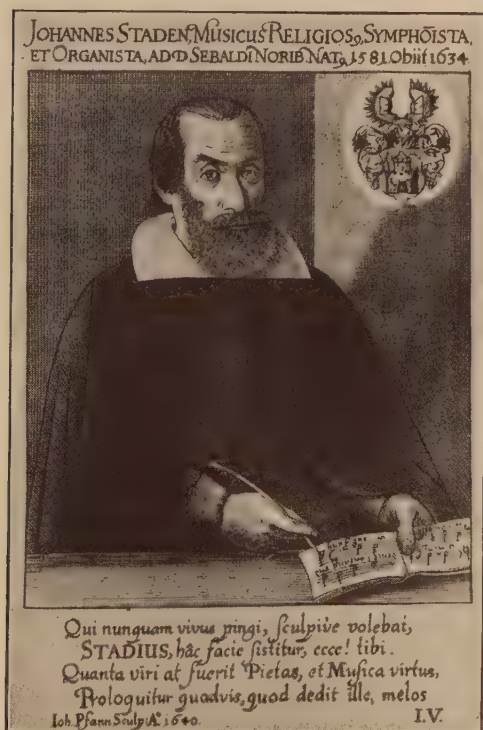
**M**uß ein Jungfrau sauberlich/hab mein sinn geworffen ich: die Lieb ich von Der-ken  
 Ihr hab ich mich gar er-gehn/stets inn irgm dienst zu lebn/ dann sie ist von Tugend  
 Ob mich zwar der Kläfft ansticht/spricht, ich wiß jr herze nicht/ glaub ich doch, daß sie zu  
 Ich hab mir ge- bildet ein/oh- ne falsch ein Liebelein/ darauff will ichs gegn sie

Grund/wünsch mich zu ihr alle stund/ wenn ich sie anschauen soll/so geschichte mir allzeit wol.  
 reich/ daß ihr bald ist keine gleich/ wenn sie vnter tausend wer/geb ich jr doch preis vnd ehr.  
 mir/ g'fal- len trag, wie ich zu ihr/ welchs ich dar-amb von ihr meld/weil sie sich so freundlich stelle.  
 wagn/nicht an ihrer treu verzagn/ hoff auch, meine huld vnd gunst/werd bey jr nicht sein vmb sonst.

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(1) Portrait of Michael PRAETORIUS (1571—1621), conductor of the orchestra to the Court of Saxony. The greatest master of Protestant church music, and the most distinguished writer on music of his time. Woodcut dated 1606. (2) Frontispiece woodcut (representation of a Mass sung by three choirs), to the "Theatrum instrumentorum seu Sciagraphia", Wolfenbüttel 1620. (Index with a "catalogue of almost every musical instrument" — for the second part of "Syntagma musicum" by Praetorius (published 1615—1620), the chief source of information on music, and on the instruments of the period (1600). (See also Illus. 2, p. 125.) (3) Song, "Auf eine Jungfrau sauberlich", from the "New Preludes . . . for Instruments, chiefly for Viols" (13 Songs and 31 Preludes by Valentin Hausmann) (flourished c. 1580—1610). Nuremberg, 1604.



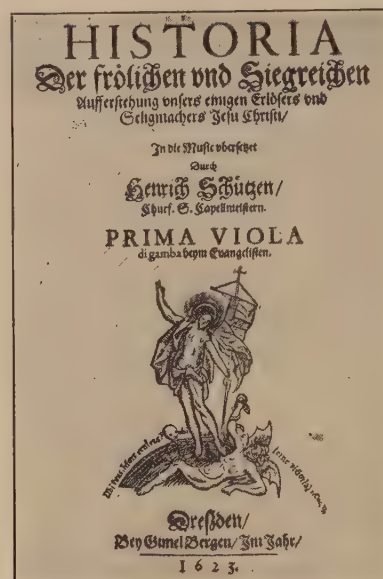


(1) Erasmus WIDMANN (1572–1634), cantor and composer at Rothenburg. Engraving from the "New Sacred Motets", Nuremberg, 1619. (2) Title page to the "New Musical Preludes . . . especially for Viols", by Melchior FRANCK (1573–1639), musician to the ducal court of Coburg. Nuremberg, 1608. (3) Johann STADEN (1581–1634), organist and composer at Nuremberg. Engraving by Johann Pfann, 1640. (4) Michael ALTENBURG (1584–1640), deacon and composer of church music at Erfurt. Woodcut dated 1621.





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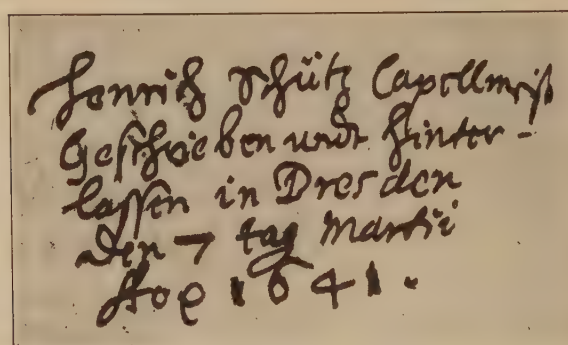
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Heinrich Schütz (1585—1672), the greatest German composer of the 17<sup>th</sup> century, especially in the province of Protestant church music. From 1617 until his death he was Court Musician to the Court of Saxony at Dresden. (1) Portrait. Engraving (in the year of the Master's death) by Christian Romstet. (2) Title page to the Passion Music, "History of the . . . Resurrection . . . of Jesus Christ", Dresden, 1623. (3) Title page to the third part of the "Symphoniae Sacrae" (sacred concerti for voices and instruments in the style of his master, Giovanni Gabrieli), Opus 12. Dresden, 1650. (4) Imprint ("Signum Gardani") from the title page to the first part of "Symphoniae Sacrae", Venice, 1629. (5) Signature of a memorandum to Prince Johann Georg I of Saxony, on the reform of the Court Orchestra, Dresden, March 7<sup>th</sup>, 1641. Dresden, Saxon state archives. Libretto of the Opera "Daphne" (1627). (See Illus. 1, p. 181.)

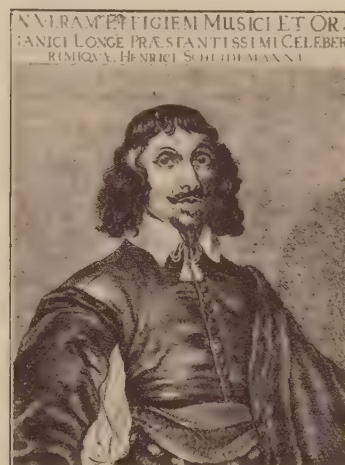




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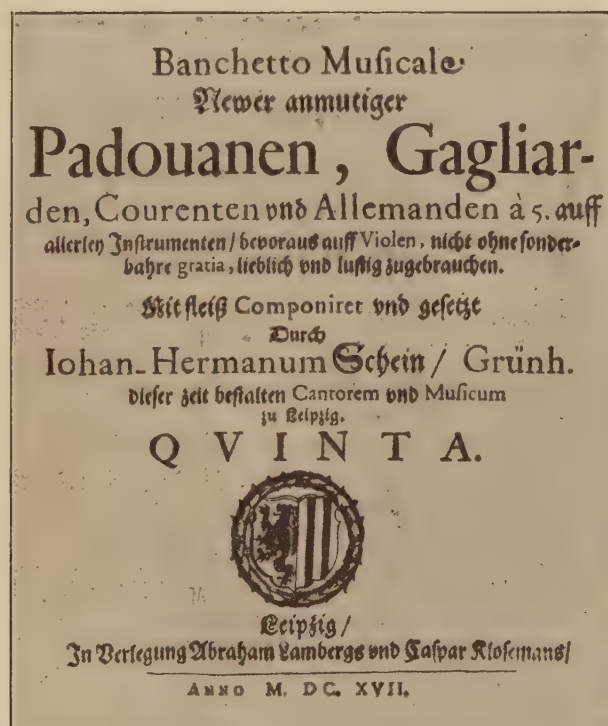
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- (1) Johann Hermann SCHEIN (1586—1630), one of the greatest German masters of the first half of the 17<sup>th</sup> century. From 1616 onwards cantor of the Thomas Schule. Woodcut from the "Venuskränzlein", Wittenberg, 1609. (See Illus. 4.)  
 (2) Johann Andreas HERBST (1588—1666), conductor in Darmstadt, Frankfurt and Nuremberg, composer and theorist. (See Illus. p. 163.) Engraving by Sebastian Fürck, 1635. (3) Heinrich SCHEIDEMANN (1596—1663), organist (pupil of J.-P. Sweelinck) and composer at Hamburg. Engraving by J. F. Fleischberger, 1652. (4) and (5) Title pages to two important works by J. H. Schein: "Venuskränzlein (Crown of Venus) . . . or new Secular Songs", Wittenberg, 1609; "Banchetto Musicale (Musical Bouquet) . . . New Pavans, Galliards . . . on all kinds of instruments" (20 suites in variation form), Leipzig, 1617.





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(1) Engraved title page to the first volume of "Preussischen Festlieder" by Eccard and Stobäus, Elbing 1642. This work, Eccard's most important composition, was edited by Stobäus, after the death of the composer. (2) Johannes ECCARD (1553—1611), the most distinguished North German composer of church music of his time. Choirmaster at Königsberg and at Berlin. Engraving by Joh. Hermann from the "Preussischen Festlieder", 1642. (See Illus. 1.) (3) Johannes STOBÄUS (1580—1646), pupil of Eccard, cathedral cantor and musician to the archducal Court of Königsberg. Engraving by Joh. Hermann. (See Illus. 1.) (4) Engraved title page to the first volume of "Arias or Melodies . . . some Sacred, some Secular Songs" by Heinrich Albert (1604—1651). Königsberg, 1638.



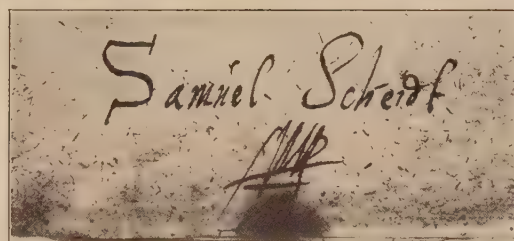


*M. Ioannes Petri Sweelingus Amstelro-batavus,  
Musici et Organista toto orbe celeberrimus.*

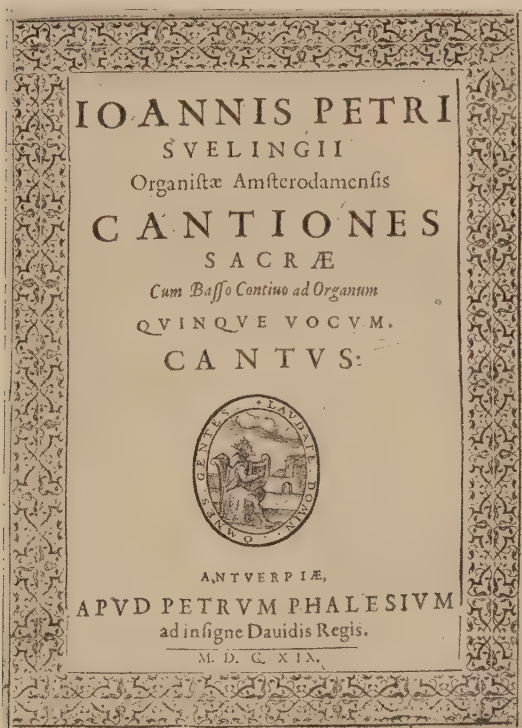
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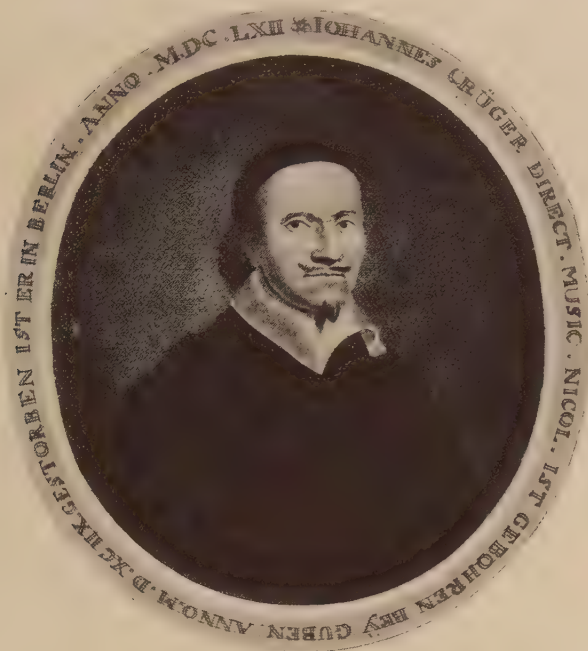
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Jan Pieters SWEELINCK (1562—1621), the Dutch Master and pioneer of composition for the organ, and of organ playing, the so-called "Maker of Organists". Among his pupils were Sam. Scheidt, H. Scheidemann, Paul Siefert, and others. (1) Portrait. Engraving by Jan Müller, 1624. (2) Title page to a book of Motets for five voices (Cantiones Sacrae). Antwerp, 1619, Pierre Phalèse. Samuel SCHEIDT (1587—1654), together with Schütz and Schein, the greatest German musician of the 17<sup>th</sup> century. Organist and conductor at Halle. (3) Portrait engraving from his "Tabulatura Nova" (see Illus. 5). (4) Signature of a treatise of December 22<sup>nd</sup>, 1624. Dresden, State archives of Saxony. (5) Title page for the first part of Scheidt's principal work "Tabulatura Nova", for the organ, Hamburg, 1624.



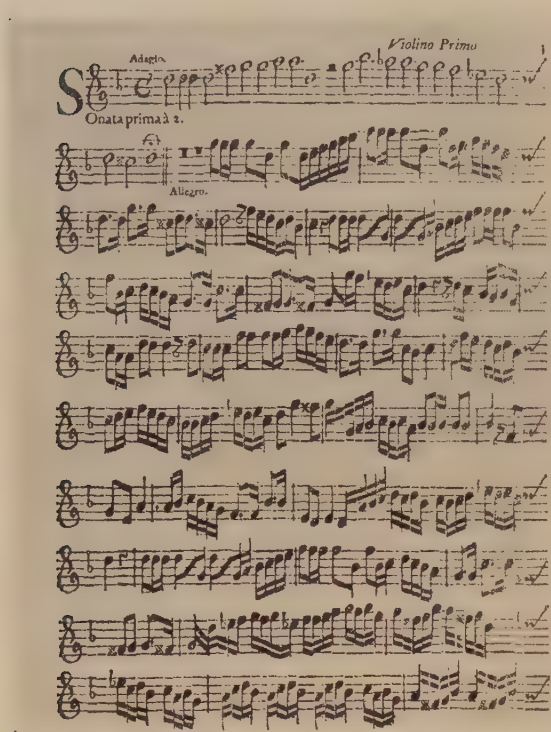






(1) Johann CRÜGER (1598–1662), composer of hymns, organist of the Church of St. Nicholas at Berlin. Engraving by G. P. Busch, 1713. (2) Johann SEBASTIANI (1622–1682), Court musician to the Prince of Brandenburg at Königsberg. Title page to the Passion Music "The Life and Death of Jesus Christ", Königsberg 1672. (3) Jacob KREMBERG (c. 1650–c. 1720). Engraved title page to the collection of Arias "Musikalische Gemüthergötzung" ("Musical Pleasures"), with accompaniment for Lute, Angelica, Viola da Gamba, or Guitar, Dresden 1689. Engraving by M. Bodenehr, after Sam. Bottschild.





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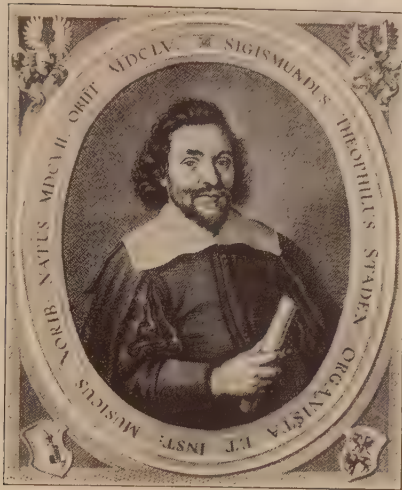
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(1) Johann ROSENMÜLLER (c. 1620—1684), master of instrumental composition, latterly Court musician at Wolfenbüttel. Page 1 of his last work. "Sonate a 2—5 stromenti da arco", Nuremberg 1682. (2) Andreas HAMMERSCHMIDT (1612—1675), composer of church music, a worthy contemporary of H. Schütz. Organist at Zittau. Engraving by S. Weiss, 1646. (3) Adam KRIEGER (1634—1666), composer of vocal music (pupil of S. Scheidt) in Leipzig and Dresden. Engraving by Chr. Rombstedt, after J. C. Höckner. (4) Werner FABRICIUS (1633—1679), organist at the church of St. Nicholas in Leipzig. Engraving by Ph. Kilian, after Sam. Bottschild, 1671.





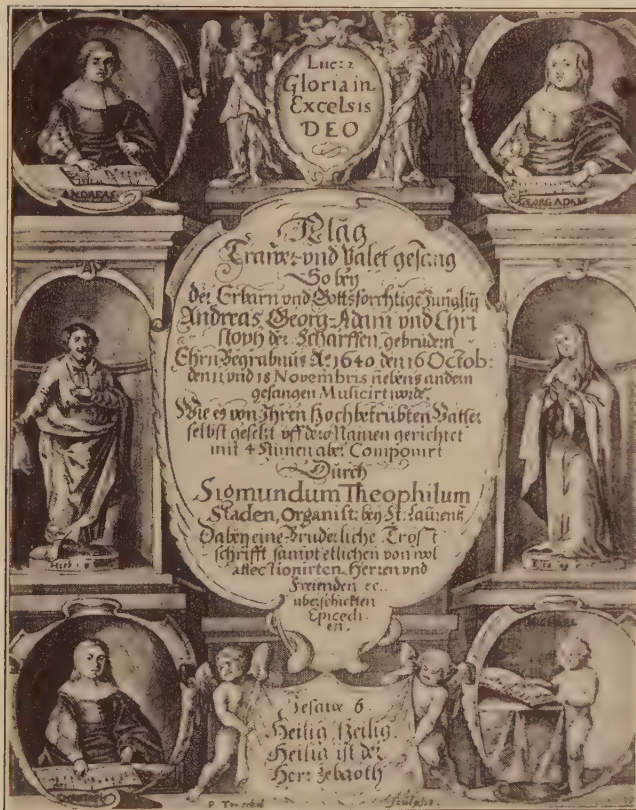
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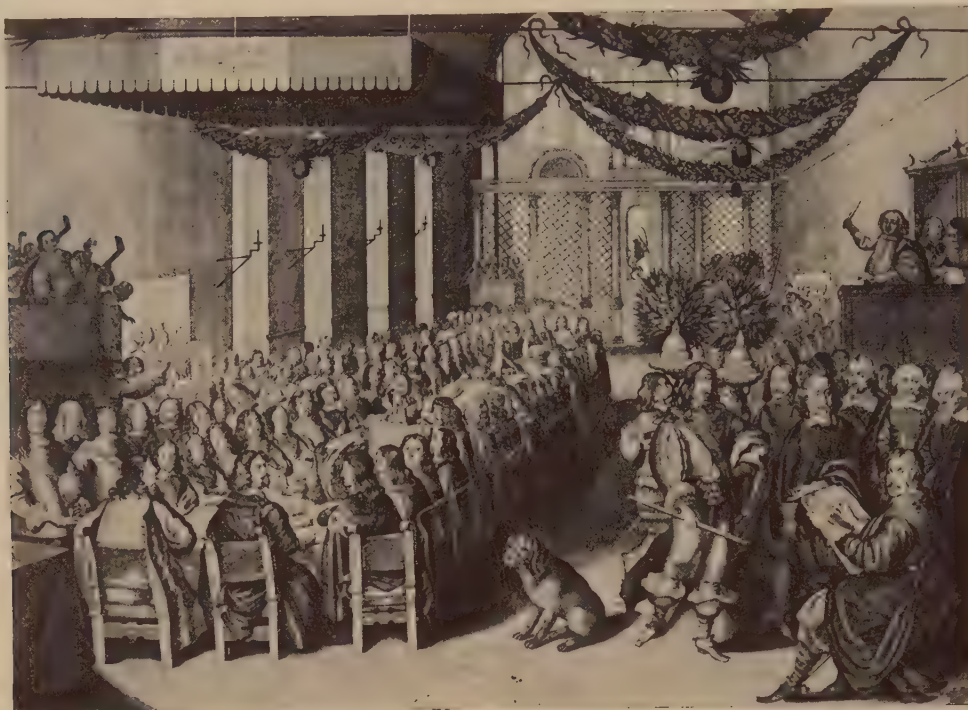
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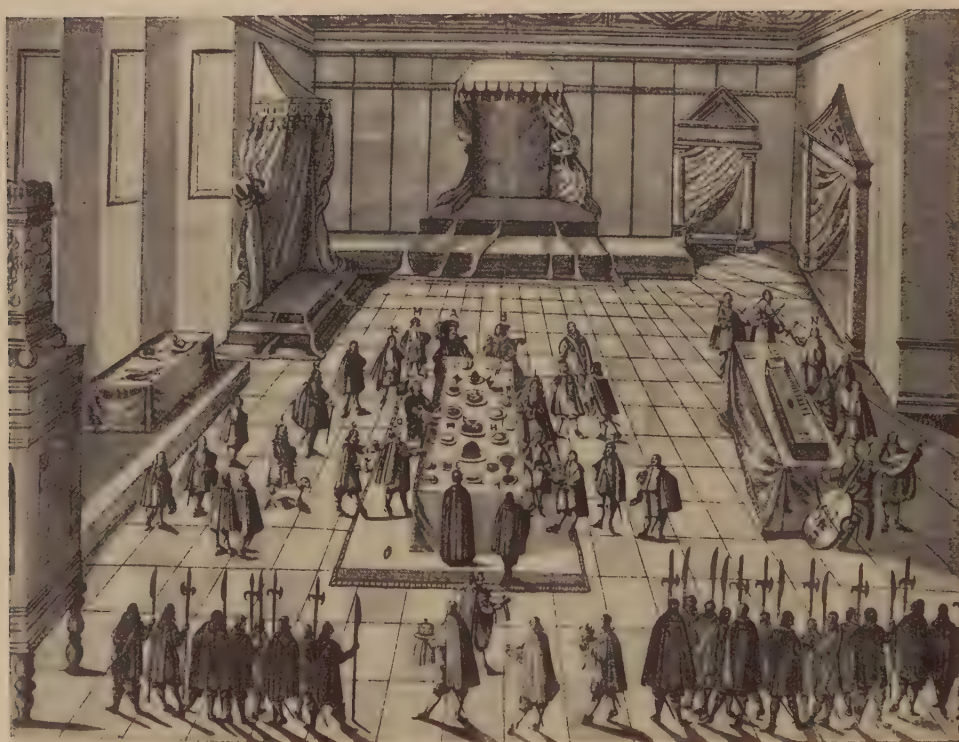
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(1) Sigmund Theophil (Gottlieb) STADEN (1607–1655), Son of Johann Staden (see Illus. 3, p. 165), organist of the church of St. Laurence at Nuremberg. Engraving by J. Sandrart, 1669, after M. Herr. (See also Illus. 3, p. 181.) (2) Wolfgang Carl BRIEGL (1626–1712), Court musician at Darmstadt. Engraving by E. Nessensthaler, after J. H. Leuchter, 1691. (3) Samuel BOCKSHORN (Capricornus: 1629–1665), Court musician at Stuttgart. Engraving by Ph. Kilian, 1659. (4) Engraved title page to Funeral Songs ("Klag-, Trauer- und Valetgesänge") ("Songs of Lament, Mourning and Farewell"), by S. Th. Staden, Nuremberg, 1640. Engraving by P. Truschel. (5) Johann Caspar v. KERLL (1627–1693), Court musician at Munich (see p. 183). Engraving by C. G. Amling.





I



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(1) "Das Fried- und Freudenmahl" ("The Feast of Peace and Joy") to celebrate the end of the Thirty Years' War, in the Town Hall of Nuremberg, September 25<sup>th</sup>, 1649. Four choirs took part in the concert at the banquet, and were conducted by Sigmund Staden (see Illus. 1, p. 173). Engraving by Wolfgang Kilian. (2) Banquet on the occasion of the oath of fealty to the Emperor Ferdinand III (reigned 1637—1657), in the Hofburg, Vienna, showing an orchestra of eight musicians. Unsigned engraving, dated 1652.





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(1) The Concerto (Chitarrone or Bass Lute, two Violins, Guitar). Engraving by Etienne Picart after the painting by Domenichino (Domenico Zampieri) in the Louvre, Paris. (2) A company of musicians. "Chanson à 5 parties", accompanied by Lute and Viola da Gamba (Basse de viole). Engraving "L'ouïe", by Abraham Bosse.





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(1) Gerard von Honthorst: *The Musicians* (Lute, Violins, Flageolet). Petersburg, Hermitage., Photograph by Hanfstaengl. (2) Gonzales Conques: *The Duet* (Lute, Guitar). Brussels, Musée de Peinture. Photograph by the Museum.





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(1) Theodor Rombouts: *Company engaged in Music*. (Guitar, Lute). Munich, old Pinakothek. Photograph by Hanfstaengl. (2) Jan Fyt: *Group of Instruments* (Guitar, Violins, Lute, Dolcian, Pockette-Kit, or Sordini) from a picture of still life. Vienna, Art History Museum. Photograph by Löwy. (3) Pieter Lastmann (Rembrandt's master): *Group of singers and instrumentalists* (Violin, Tambourine, Trombone, Bombard, Bass-Viola da Gamba, Lute), from the painting "King David in the Temple" 1618. Brunswick Museum. Photograph by Bruckmann.



*Lamento sopra la morte del Re Ferdinando III. 1656.*

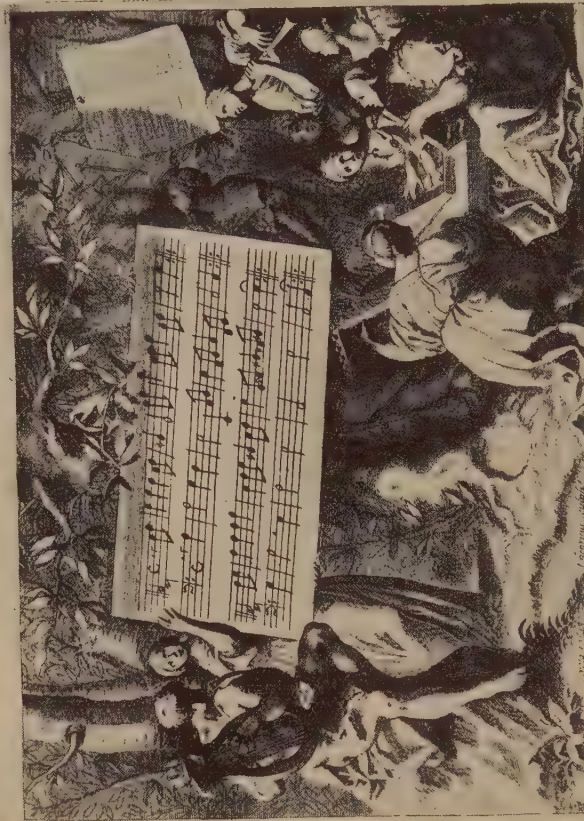
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*Lamento sopra la morte del Re Ferdinando III. 1656.*

2

*Lamento sopra la morte del Re Ferdinando III. 1656.*

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4

Johann Jacob FROBERGER (1616–1667) the greatest German master of the Clavier and Organ before J. S. Bach. Pupil of Frescobaldi and Organist of the Imperial Court of Vienna. (1) "Lament on the Death of King Ferdinand III, 1656. Vienna. National Library. (2) Tocata I from the printed work "Partite di Cembalo. Autograph copy dedicated to the Emperor Ferdinand III, 1656. Vienna. National Library. (3) Catalogue of the com-positions of the Emperor Leopold I (reigned 1657–1705), compiled by Ebner, with the date of each composition in the Emperor's hand. Vienna. National Library. (4) "Aria Imperatoris Ferdinand III. XXXVI modis variata, pro Cimbalo." (36 variations for Clavier on a Theme by the Emperor Ferdinand III.) Prague, 1648. Engraving by F. Henricus after C. Scretta. Only known copy in the National Library, Vienna.

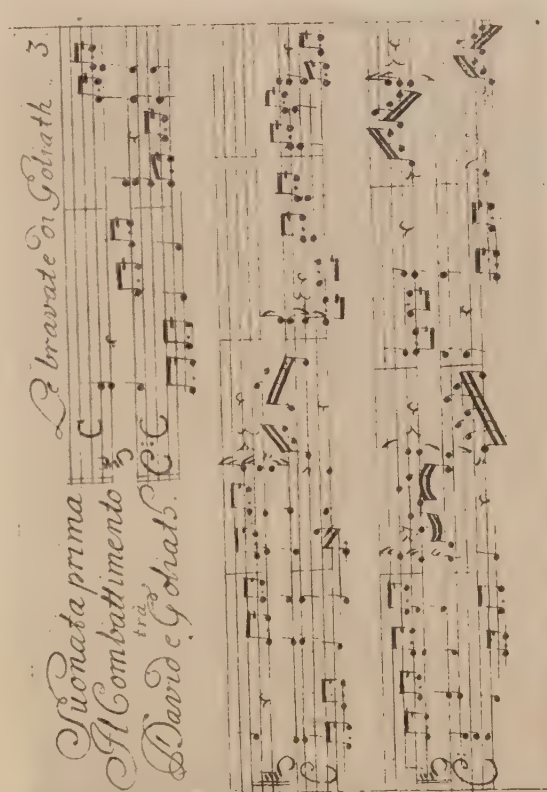




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(1) Christian MICHAEL (Michael?). Organist of the Church of St. Nicholas and St. Paul in Leipzig, c. 1645. Engraved title page to Book on Tablature, "For the Clavier", Brunswick 1645. Only known copy is in the State Library, Berlin. (2) — (4) JOHANN KUHNAU (1660–1722). The originator of the Clavier Sonata with several movements; Bach's predecessor as Cantor of the Thomas Schule, and as Music Director at the Leipzig University. (2) Engraved title page of Johann Kuhnau's "Fresh Fruits for the Clavier (frischen Clavierfrüchten)", or Seven Sonatas... for the Clavier". Leipzig, 1696. (3) Engraved title page of "Musical Representation of several Biblical stories in 6 Sonatas for the Clavier." Leipzig 1710. (Edition, with Italian title page, of the Programme Sonatas, which did not appear until 1700). (4) Beginning of the first Sonata. ("The fight between David and Goliath"), from the same work. (Music Engraving.)









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**ALF**  
 Auf des Durchlaughtigen /  
 Hochgebornen Fürsten vnd Herrn /  
 Herrn Georgen / Landtgrafen zu Hessen /  
 Grafen zu Sagenelndogen / Dieg /  
 Ziegenhain vnd Nidda ;

Vnd  
 Der Durchlaughtigen / Hochgebor-  
 nen Fürstin vnd Fräwlein / Fräwlein Sophien  
 Eleonoren / Herzogin zu Sachsen / Gülich / Cleve  
 vnd Bergen / Landtgräfinn in Thüringen /  
 Marggräfinn zu Meissen / Gräfinn zu  
 der Marck vnd Ravensburg /  
 Fräwlein zu Ravenstein

Beylager :

Durch Heinrich Schützen / Churfürstl.  
 Sächß. Capellmessen Muscalsisch in den  
 Schanplatz zu bringen /

Auf mehrertheils eigener erfindung  
 geschrieben von

**Martin Spigen.**

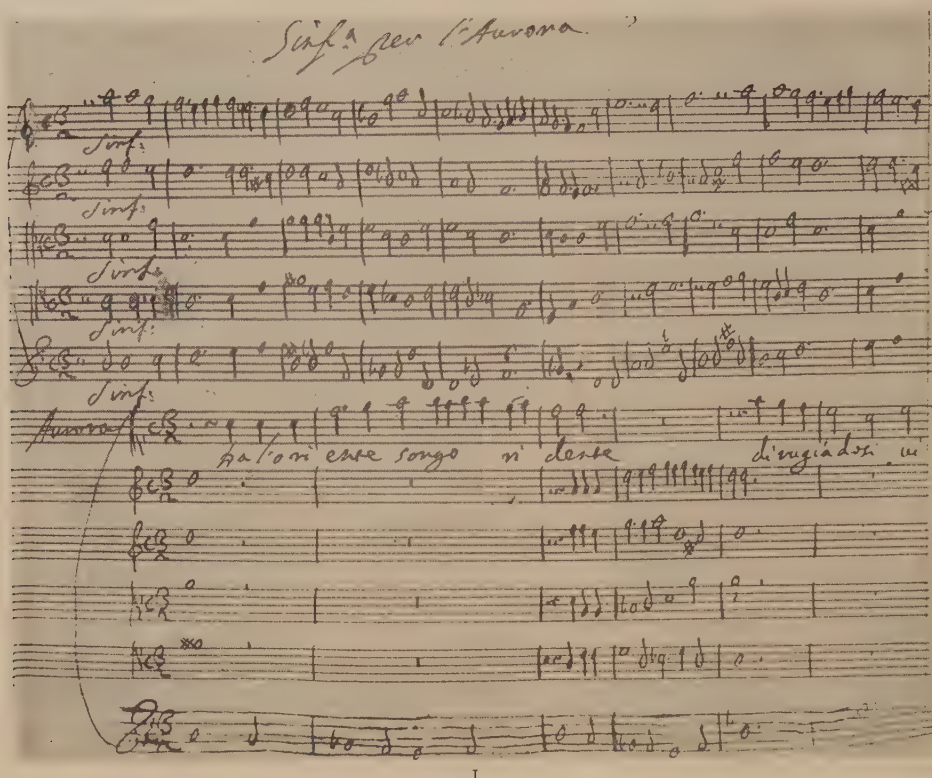
In Vorlegung David Möllers /  
 Buchführers in Dresd' am.

An Joh. 1627.

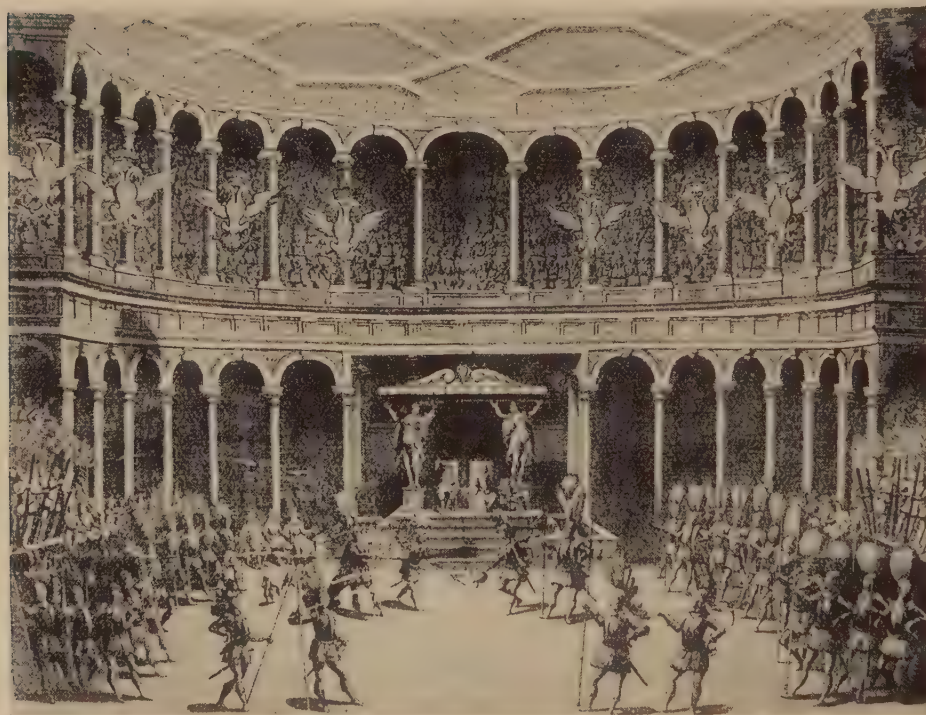
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(1) Title page to the Libretto of the first German Opera, "Daphne", composed by Heinrich Schütz (Breslau, 1627), performed for the marriage of Princess Sophie Eleonore of Saxony and Landgrave George II of Hesse-Darmstadt, at the Castle of Hartenfels, near Torgau. Nothing but the text of the libretto by Martin Opitz, which was derived from Rinuccini's Libretto, (see Illus. 4, p. 154) remains in the National Library in Dresden. The score was probably destroyed by fire in 1760. (2) Group of Musicians (in a Grotto) from the so-called Stuttgart Rossballett (Equestrian Ballet): Processions and Tournaments at the wedding celebrations of Duke Ludwig Friedrich of Württemberg, July 1617. No. 44 of the designs for panels drawn by Mattäus Merian. (3) Vignette ("The Muse of Song") from the fourth part of "Frauenzimmergesprächspiele" (Musical Dialogues for Female Voices). George Philip Harsdörffer, Nuremberg (1644). Contains the printed Text, and the music composed by Sigmund Gottlieb Staden, (see Illus. 1 p. 173) "Seelewig" (Sacred Pastoral Poem.) Songs in the Italian style. The oldest German Opera extant.





I



2

- (1) Francesco CAVALLI (Pier Francesco Caletti-Bruni, 1602—1676). Organist and choirmaster of the Church of St. Mark in Venice; as operatic composer, a worthy successor of Monteverdi. Prologue to the Opera (Favola drammatica) "L'Egisto". Vienna 1642. Libretto by Giovanni Faustini. Score in the composer's own hand. Vienna, National Library.
- (2) Tournament Scene from the Opera "La Gara", Vienna, 1652. Libretto by Alberto Vimina. Music by Antonio BERTALI, Director of Music at the Imperial Court (1605—1669). Scenario by Giovanni Burnacini.





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Engravings of the scenarios for the operas (performed at Munich) by the Bavarian music director Johann Caspar v. KERLL (1627—1693, see Illus. 5, p. 173). (1) From the opera (drama regio musicale) "L'Erinto", performed in 1661 and 1671. Libretto by Pietro Paolo Bissari. (2) and (3) Two scenes from "La Fedra incoronata", performed in 1662 on the occasion of the christening of the Electoral Prince Max Emanuel. Libretto by P. P. Bissari. Music probably by J. C. v. Kerll.

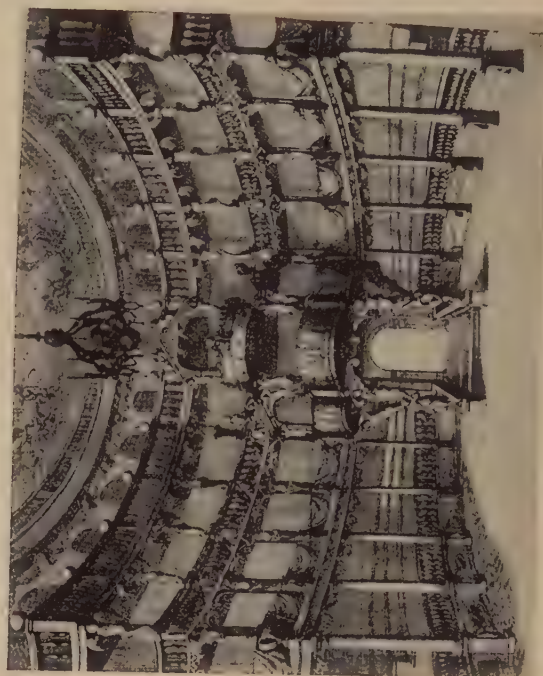




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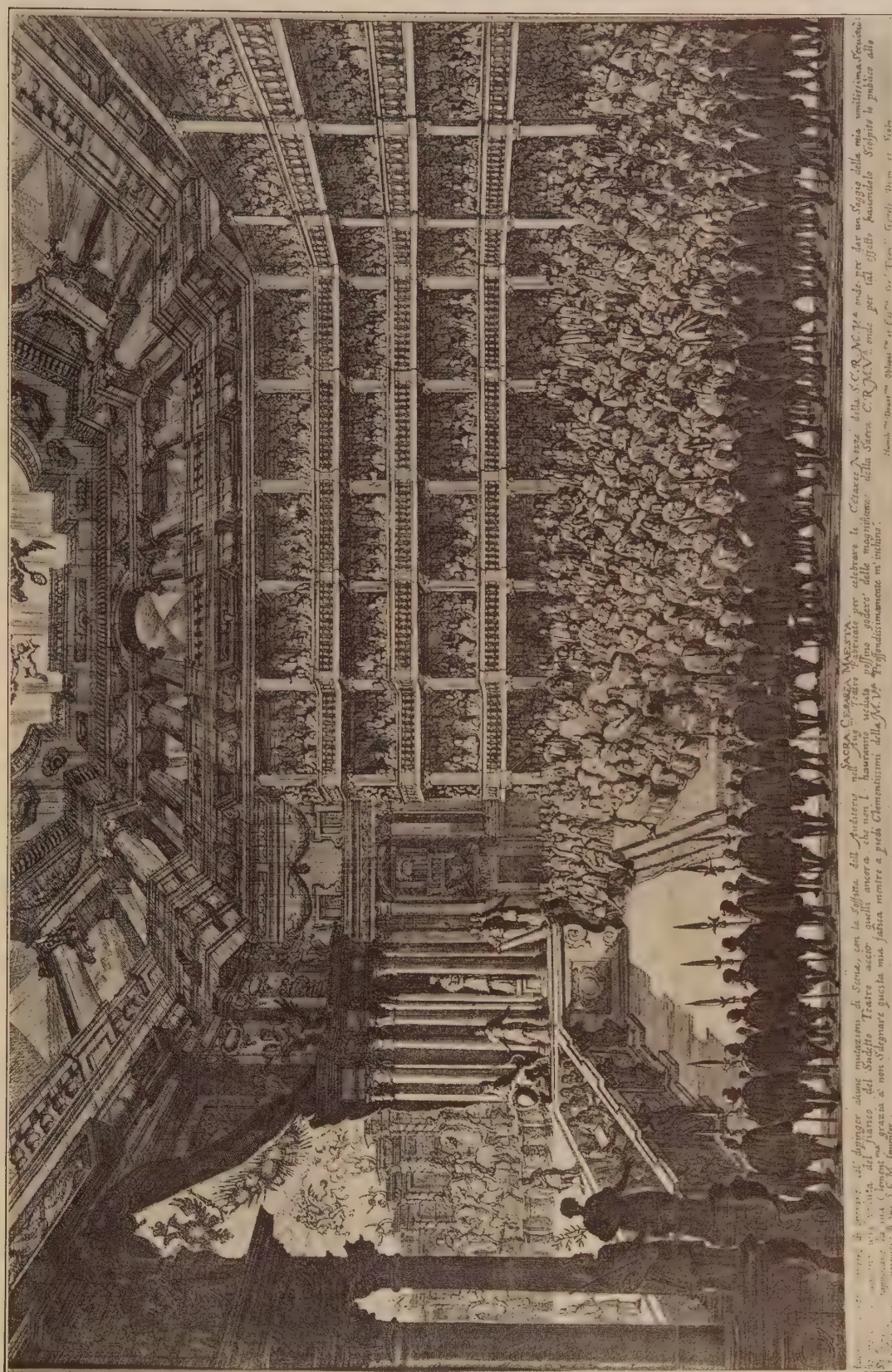
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Engravings of scenarios for the Opera "Servio Tullio", Munich, 1685/86. Libretto by Ventura Terzago, music by his brother Agostino Steffani, afterwards Director of Chamber Music and Diplomatist (1654—1728). Scenery by Domenico Mauro. (1) Prologue in Heaven. (2) Hall in the King's Palace. (3) Forest Scene. (4) View of the boxes in the Hoftheater at Munich. Engravings by Michael Wenig.



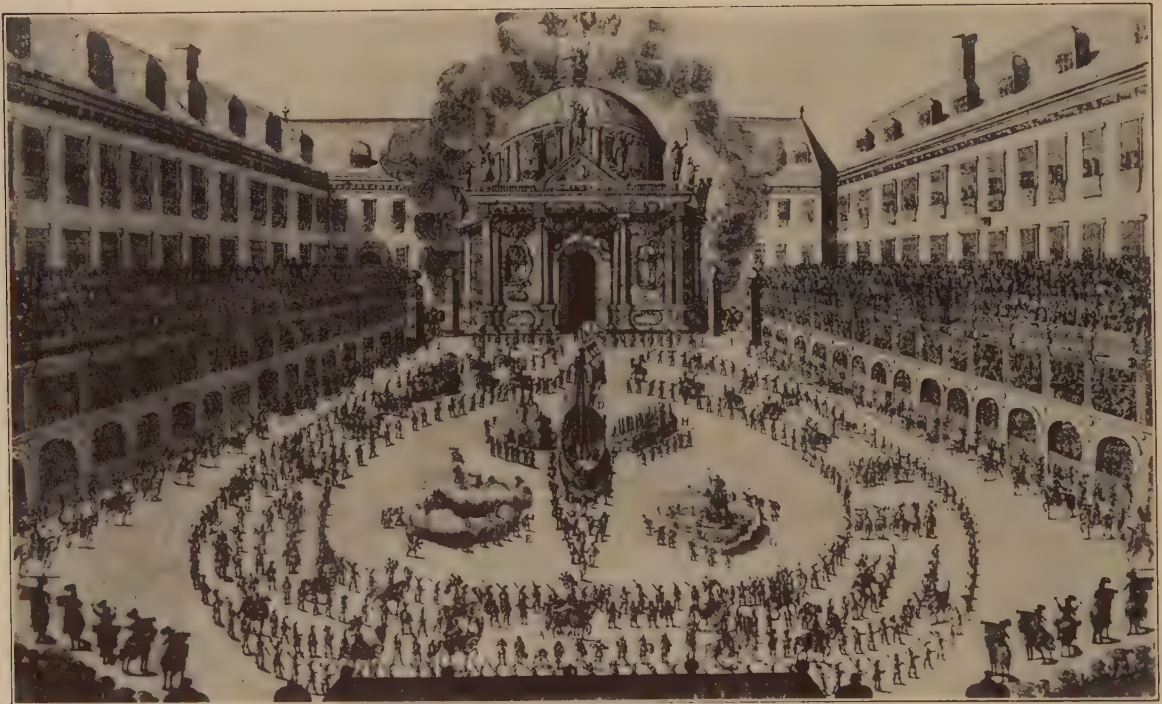


Interior view of the theatre, built of wood on the Cortina by the engineer Lodovico Burnacini, for the production of the Opera "Il pomo d'oro" by W. A. Cesari (see Illus: 1, p. 186), Vienna. End of 1666 or beginning of 1667. Etching by Franz Geffels.





I



2

Two representations of the festivities for the marriage of the Emperor Leopold I with the Infanta Margarethe of Spain. (Vienna, December 1666 and January 1667.) (1) Scene representing Hell, from the Opera (festa teatrale) "Il pomo d'oro". Libretto by Francesco Sbarra, music by Marc' Antonio CESTI (1618—1669; cf. Illus. 2, p. 159). Scenery by Lodovico Burnacini. Etching by Matthias Küsel, from the Libretto published in 1667—68. (2) The so-called Rossballet (Equestrian ballet), or "Festa a Cavallo" (Tournament), in the Hofburg at Vienna January 14<sup>th</sup> (? 24<sup>th</sup>) 1667: "La contessa dell' aria e dell' acqua". Libretto by Francesco Sbarra, Music by Ant. BERTALI (music for trumpets by Joh. Heinrich Schmelzer), scenery by Carlo Pasetti. Etching from "Festivals at the Marriage of Leopold I", Vienna 1667.



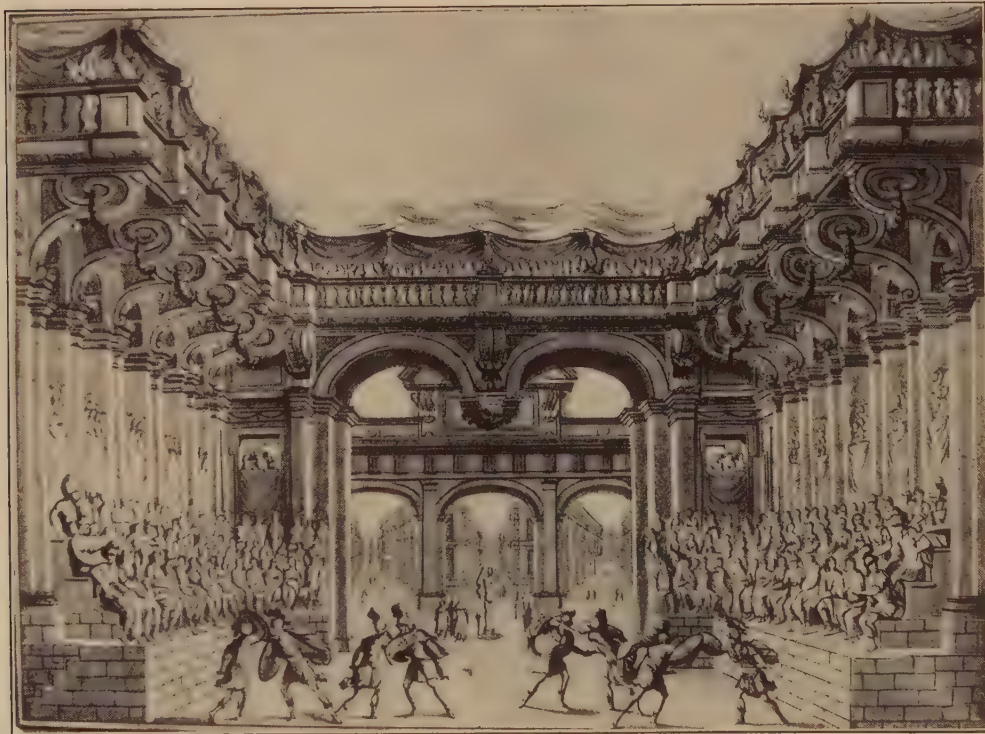


(1) "Le ballet comique de la Roynie", a forerunner of the French Ballet Opera, performed at Versailles on the marriage of the Princess Margarethe of Lorraine (sister-in-law of King Henry III) to the Duke Anne de Joyeuse, October 15th, 1581. (Compare Page 117/3.) Design by Balthasar de Beaujoyeux (Baltazarini), libretto by de le Chesnay, music by Girard de Beaulieu and Jacques Salmon, scenery by Jacques Patin. Engraving ("Figure de la Salle") from the Text which appeared in Paris in 1582. (2) Scene ("Dialogue entre un mage et des soldats") from "Ballet de la délivrance de Renaud", produced on January 29th, 1617, in the Palais de Louvre, Paris, Louis XIII himself taking part in the performance. Libretto by Durand Bordier and de Porchères, Music by Pierre Guédron, Antoine Boësset and Gabrielle Bataille. Engraving from "Discours au vray du Ballet dansé par le Roy". Paris 1617. P. Ballard. (3) Slumber scene from the Pastoral Opera "La finta pazza". Paris, 14th December 1645. (This performance was undertaken under the patronage of Cardinal Mazarin, and was the first attempt of any importance to introduce Italian Opera into France.) Libretto by Giulio Strozzi, music by Francesco SACRATI (Venice 1641). Scenery by Giacomo Torelli. Engraving by N. Cochin from "Feste teatrali per la Finta pazza . . . MDCXLV".





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(1) Apparition of Venus from Pierre Corneille's drama "Andromède". Music by d'Assoucy (Charles Coyneau, 1604 to c. 1680). Paris, 1650. Scenery by Giacomo Torelli. (Design for the production of the Drama as an Opera.) Unsigned Engraving. (2) Scene of a fight from the Opera "Le nozze di Peleo e di Peti", Paris, 1654. Libretto by Franc. Buti, music by Carlo CAPROLI, scenery by Giac. Torelli. (Design for the conversion of the Ballet into an Opera in the Italian-French style.) Sepia drawing by François Francart (sketch for the engraving of Israel Silvestre). Paris, Musée de l'Opéra.





1



2

# BELLEROPHON TRAGÉDIE.

MISE EN MUSIQUE.

Par Monsieur DE LULLY,  
Sur-Intendant de la Musique  
du Roy.



A PARIS.

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,  
rue S. Jean de Beauvais, au Mont de Parnasse.

Et se vend à l'Entrée de la Porte de l'Académie Royale de Musique,  
au Palais Royal, rue S. Honoré.

M. D. C. LXXIX.

AVEC PRIVILEGE DE SA MAJESTÉ.

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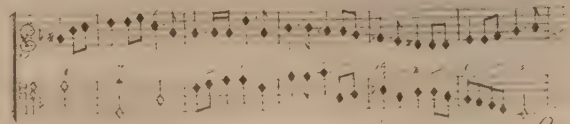
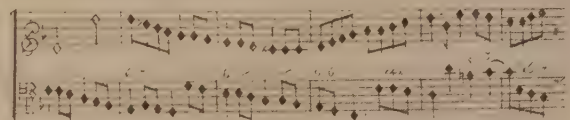
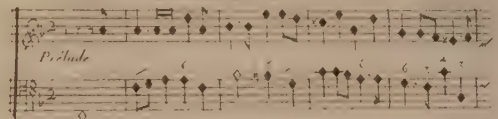


## ACTE SECOND

Le Théâtre Représente vne Forest.

Scene Première.

Académi. Scène.



4

(1) Jean Baptiste LULLY (1632—1687). Born in Florence. The first great Master of French opera and orchestral composition. Was court musician from 1653 onwards. Engraving by Jean Louis Rouillet after the oil painting by Paul Mignard (in the Musée Condé at Chantilly). (2) Phillipe QUINAULT (1635—1688), Lully's librettist, with whom, in 1672, he took over the direction of Grand Opera in Paris. ("Académie Royale de Musique"). Engraving by Gérard Edelinck. (3) Title page of the first edition of the score of Lully's Opera "Bellérophon" (Tragédie en musique). Paris, 1670. Christophe Ballard. (4) Beginning of the second Act of the second edition of the score of Lully's Opera "Amadis" (1684). Paris, 1711, Jean Bapt. Chr. Ballard. Music engraving by H. de Baussen.





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1) Performance of Lully's Opera "Alceste" in the Marble Court at Versailles, 1674. Etching by Jean Le Pautre. From "Les divertissemens de Versailles donnez par le Roy (Louis XIV) . . . au retour de la conquête de la Franche. — Comté en . . . 1674". Paris, 1676. (2) Performance of Lully's Pastoral Opera, "Les fêtes de l'Amour et de Bacchus", (1672) in the Royal Theatre at Versailles, 1678. Etching by Jean Le Pautre. From "Relation de la feste de Versailles", July 18<sup>th</sup> 1678. Paris 1679. André Félibien, who is not mentioned, is the author of both works.





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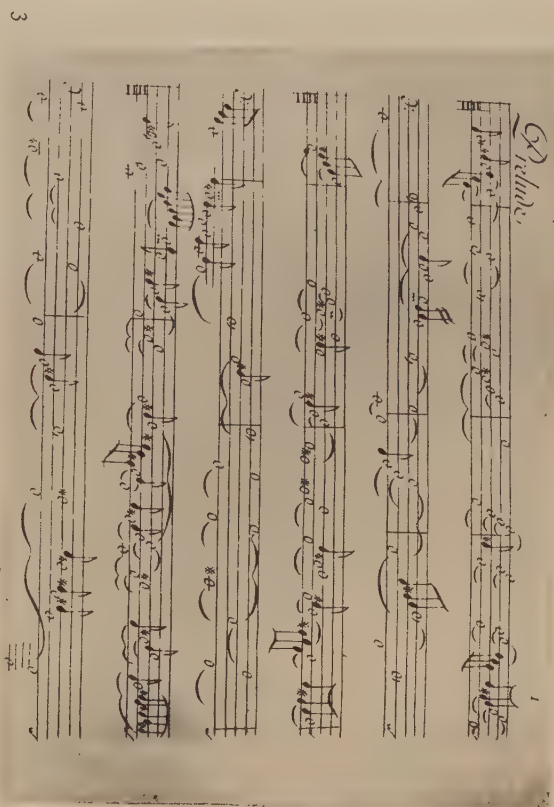
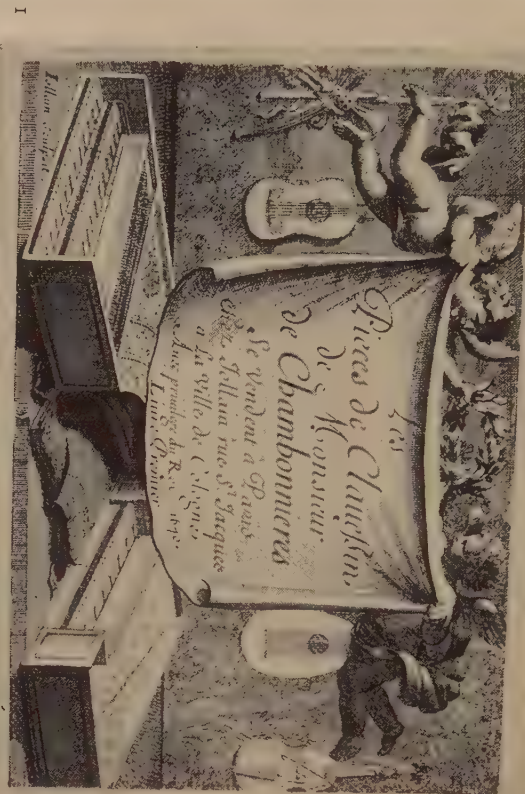
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(1) and (2) Engraved title pages to two Libretti for Operas by LULLY: To the Opera "Bellérophon", (1679, Libretto by Thomas Corneille), and to the Royal Ballet, "Le triomphe de L'Amour" (1681, Libretto by Benserade and Quinault). Engraving by Daniel Marot after Jean Bérain. (3) Jean François LALLOUETTE (1651-1728), violinist and composer, secretary to Lully. Engraving by J. Tardieu, the younger, after Ferdinand. (4) Michel Richard de LALANDE (1657-1726), composer of Motets, Court Director of Music. Engraving by H. S. Thomassin, after J. B. Santerre.





(1) Jacques CHAMPION de Chambonnières (c. 1600–1670) First Player of the Clavecin (harpsichord) at the Court of Louis XIV. Teacher of the elder Couperins, of Anglebert, and of Le Bègue. Engraved title page of the first Book of "Pièces de Clavecin", Paris 1670. Engraving by Jollain. 2) Nicolas Le Bègue (1630–1702) Court Organist. Engraved title page of the "Second livre d'orgue", Paris (c. 1680). Engraving by P. Bailion. (3) Jean Henri d'ANGLEBERT (1635–1691) Court Clavecinist. Page one of the "Pièces de Clavecin... avec la manière de les jouer", Paris 1689. (4) Marin MARAIS (1656–1728, see Illus. 4, p. 193). Engraved title page to the five Books of "Pièces de Violes", Paris 1686–1725. Engraving by Trouvain after Pezay.





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(1) Charles COUPERIN (1638—1679), organist of the Church of St. Gervais in Paris. Portrait of the composer at the organ, with a daughter of Lefebvre, the painter. Portrait in oils by Claude Lefebvre in the Museum at Versailles. (2) François COUPERIN, le Grand (the Great), (son of the preceding, 1668—1733), Court Clavecinist, and Organist at St. Gervais, the most distinguished member of his family, the greatest master of French clavecin music. Portrait in oils (c. 1695) by an unknown French painter, in the Museum at Versailles. (3) The same. Engraving by J. J. Flupart (1735) after André Bouys. (4) Marin MARAIS (1656—1728), Court soloist on the Viola da Gamba, and eminent composer for his instrument. (See Illus. 4, p. 192). Portrait of the Master, holding the Basse de Viole, with seven strings. Mezzotint by André Bouys, 1704.

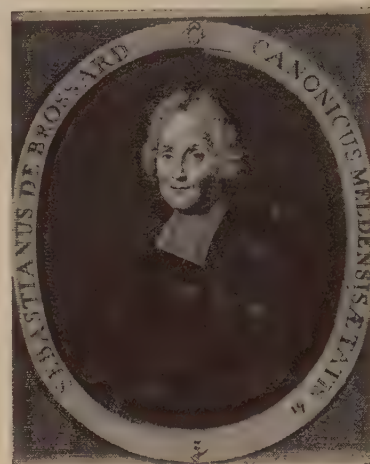




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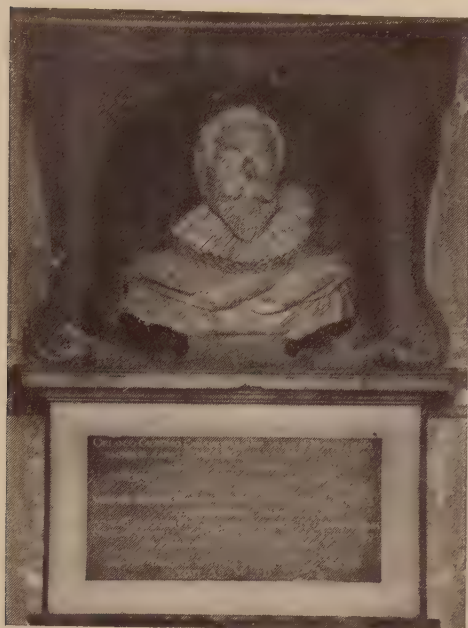
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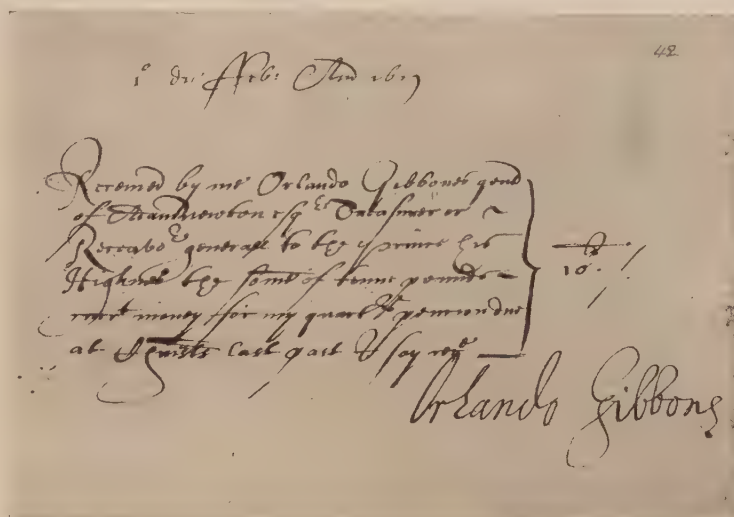
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(1) Père Marin MERSENNE (1588–1648). Writer on music, author of "Harmonie Universelle", an important and authoritative work. (Paris 1636–1637). Engraving by Charles Duflos. (2) Henri DUMONT (1610–1684). Composer of church music, organist of St. Paul's Church, in Paris. Pen drawing of the Medallion of the Monument in the Church of St. Paul. (3) Sébastien DE BROSSARD (1654–1730). Composer of church music, and compiler of a Dictionary of Music; Chaplain and Cathedral choirmaster at Meaux. Engraving (by Landry 1705?). (4) Concert in the Park of Trianon at Versailles in the year 1674. Etching by François Chauveau 1676 (from "Les divertissemens de Versailles . . ." See Illus. 1, p. 190).

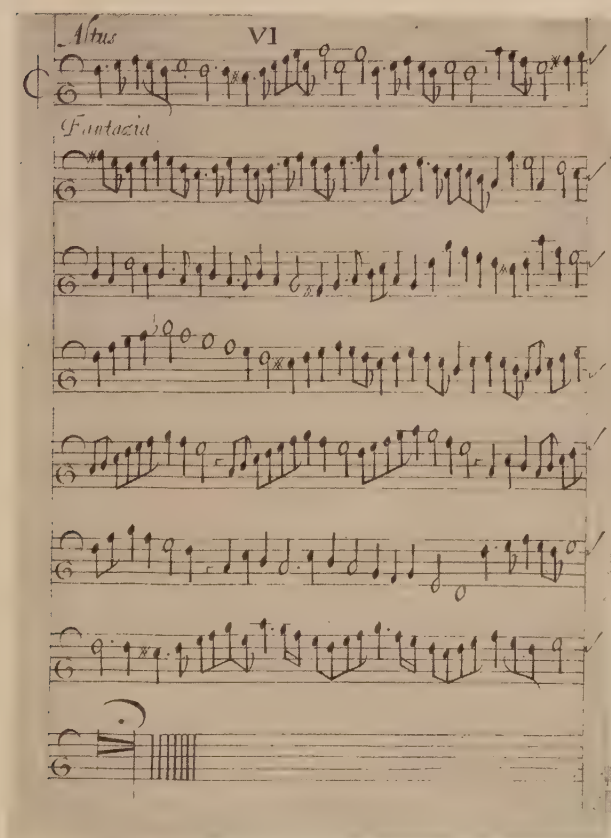




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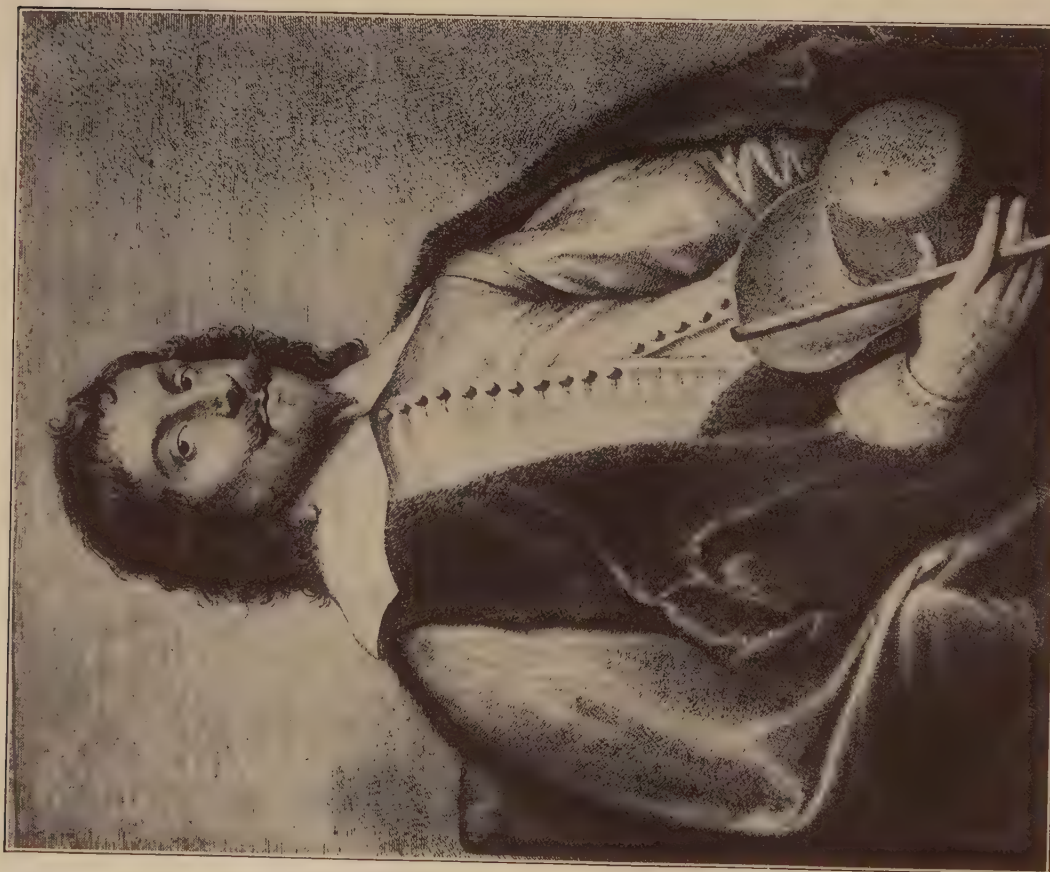
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XX. Konincklycke  
**FANTASIEN.**  
 Om op 3 Fioolen de Gamba en ander Speel-tuygh  
 te gebruycken.  
 Gestelt door de Konstige Engelse Speel-meefters,  
 T. LUPO.  
 I. COPRARIO.  
 W. DAMAN.  
 En noch IX.  
**FANTASIEN,**  
 Om met 3 Fioolen de Gamba en ander Speel-tuygh te gebruycken.  
 Door  
**ORLANDO GIBBONS,**  
 Organist en Zang-meefters, van de Koninck van Engeland.  
**LAEGHSTE-GELUIT.**  
*Bas*  
 EERSTE DEEL.  
 'AMSTERDAM,  
 By Paulus Matthyse, inde Stoof-steegh, in 't Muzyk-boek, gedrukt. 1648.

4

Orlando Gibbons (1583—1625). One of the most important composers of the Renaissance of English music about 1600, latterly organist of Westminster Abbey, London. (1) Bust from Memorial in Canterbury Cathedral. (2) Receipt of salary, dated Dec. 1<sup>st</sup>, 1619, with Gibbons' signature. London, British Museum. (3) A page from "Fantasies of 3 parts" (for 3 Viole da Gamba), London, c. 1610. The first English music engraving; a later edition bears the note "... cut in copper, the like not heretofore extant". (4) Title page of the "XX konincklycke Fantasien . . . op 3 Fioolen de Gamba . . .", Amsterdam, 1648, one of the most important works for the Viola da Gamba. The playing of this instrument was much cultivated in England in the 17<sup>th</sup> Century.





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- (1) Nicholas Lanier (1588–1666), composer, Court musician to Charles I and to Charles II. Etching by Lucas Vorsterman junior, after Jan Lievens.
- (2) Page 314 (with music by Giles Farnaby and John Bull; Nos. 209–212) of the “Fitzwilliam Virginal Book”, an interesting collection of 297 pieces for the Clavier by the English composers, J. Bull, W. Byrd, T. Morley, P. Philipps, T. Tallis, J. Dowland, and others. (Notation on two staves of six lines, in the style of Italian cembalo tablature). Cambridge, Fitzwilliam Museum.





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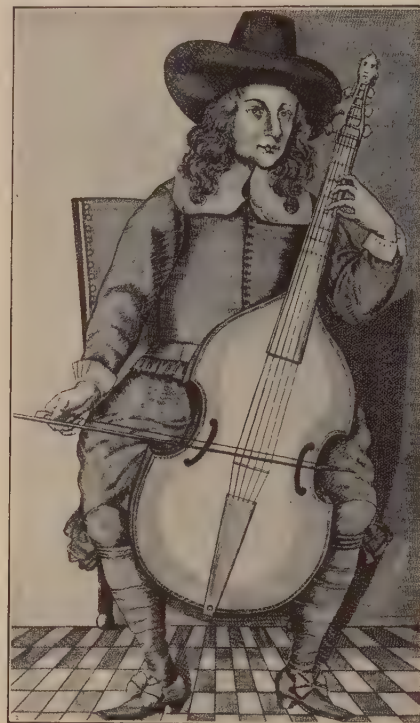
6

(1) John Wilson (1595–1673), composer and lute virtuoso. (Portrait dated 1644.) (2) John Hinton, jr. (1599–1657), composer of vocal music and organist at Westminster. (Portrait dated 1626.) (3) William Child (1606–1697), composer of vocal music, and organist at the Chapel Royal, Windsor. (Portrait dated 1663.) (4) Christopher Gibbons (son of Orlando Gibbons, 1615–1676), organist to the King, and organist at Westminster Abbey. (Portrait dated 1664.) Illustrations (1) to (4), engravings by J. Caldwell, after oil paintings in the Music School at Oxford. (5) John Playford (1623–1686), music publisher. Engraving by C. Grignon. (6) Henry Aldrich (1647–1710), theologian, historian, composer and music collector. Engraving by J. Caldwell after G. Kneller. These illustrations are from the fourth Volume (Illustration 6, 5<sup>th</sup> Vol.) of the "History of Music" by John Hawkins, London 1776.





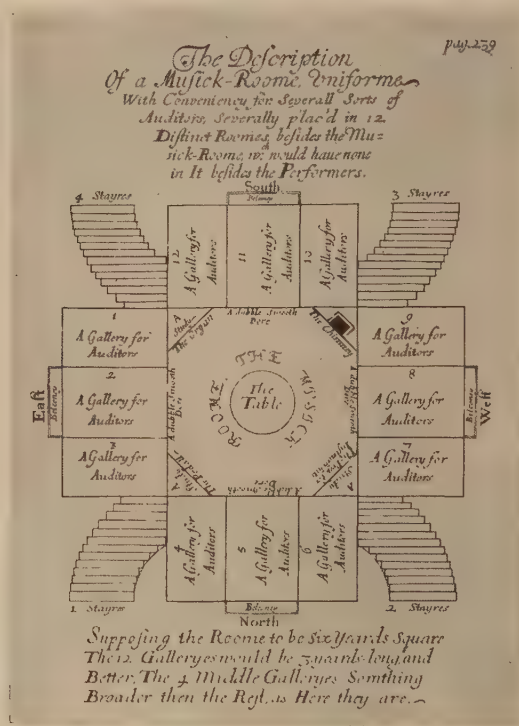
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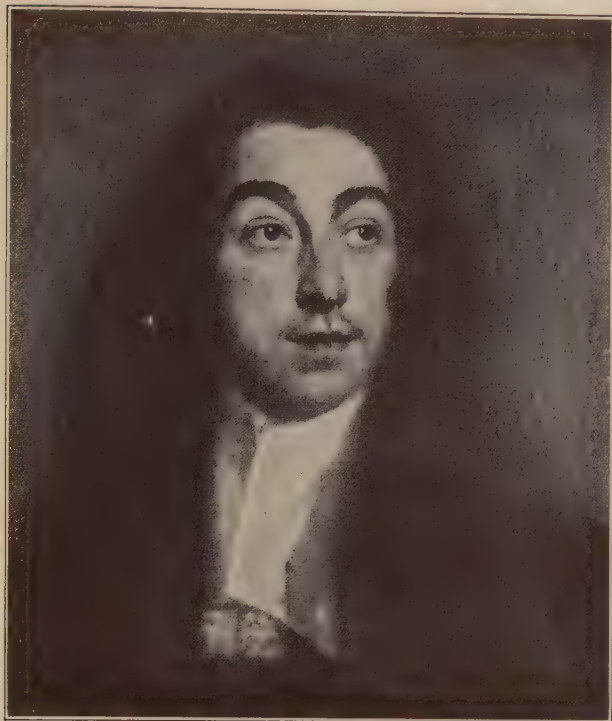
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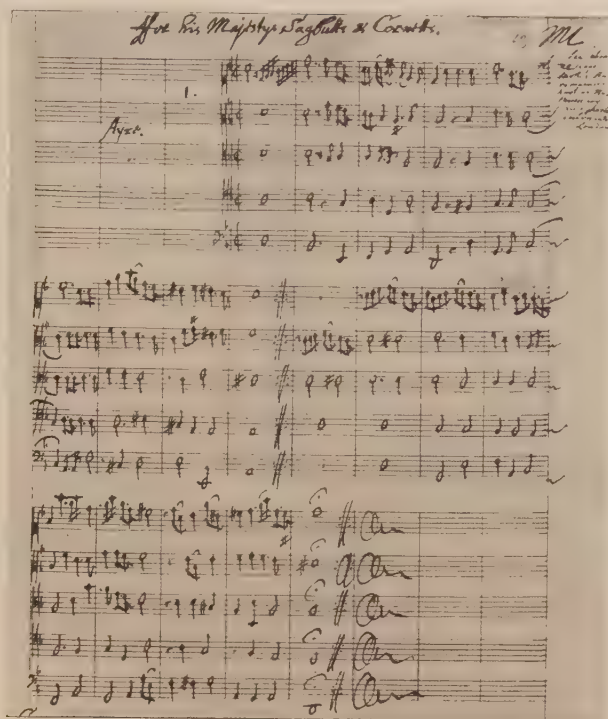
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(1) Christopher SIMPSON (c. 1610–1669), virtuoso on the Viola da Gamba, and author of educational works on music. Engraving by Will. Faithorne after J. Carwarden. (2) Method of holding the Viola da Gamba ("How the Viol is Tuned and Applied to the Scale of Musick"). Copper plate from Simpson's "The Division-Violist, or an introduction to the playing upon a ground" (i. e. to the playing of improvised variations over a Basso ostinato, or ground bass), London, 1659. (3) Thomas MACE (c. 1619–1709?) singer at Trinity College, Cambridge, author of "Musick's Monument". (See Illus. 4). Engraving by Will. Faithorne after Henry Cooke. (4) Sketch of a plan for a Concert Hall ("The Description of a Musick-Roome"). Copper plate from Mace's "Musick's Monument", (London, 1676), an illuminating work, full of information as to the state of music in England in the 17<sup>th</sup> century.





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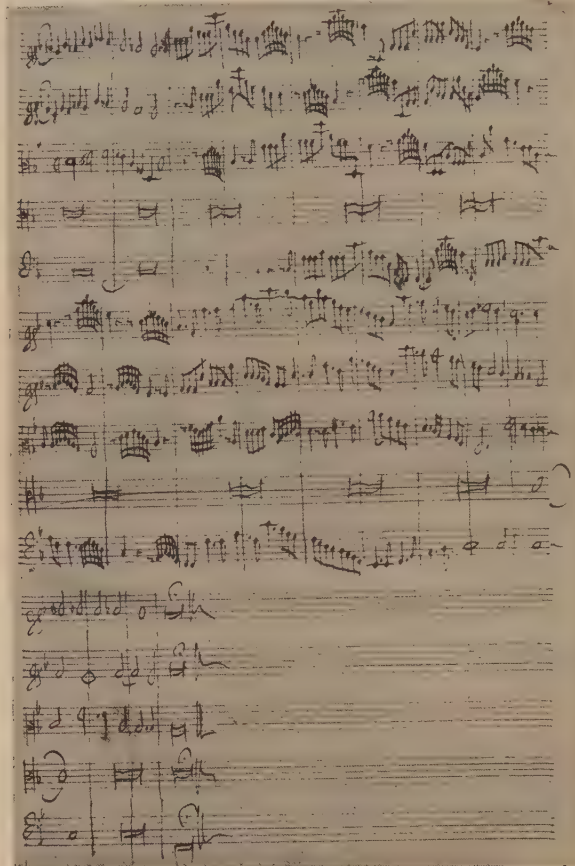
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(1) Matthew Locke (c. 1630–1677), composer to Charles II, one of the most famous English musicians of the Restoration. Oil painting in the Music School, Oxford. (2) "Ayre" from a Suite for Wind Instruments "for His Majestys Sagbutts and Cornetts", composed by Locke for the coronation of Charles II. Manuscript score. London, British Museum (Add. MSS. 1780). (3) John Blow (1649–1708), composer of Church Music, organist of Westminster Abbey, and master to H. Purcell. Engraving by Robert White (from Blow's "Amphion Anglicus", London, 1700). (4) Thomas Britton (1643/44–1714), coal merchant and lover of music ("the musical small-coal man"). One of the founders of the organisation of Concerts in London. Portrait in oils by G. J. Wallaston (1703) in the National Portrait Gallery, London.





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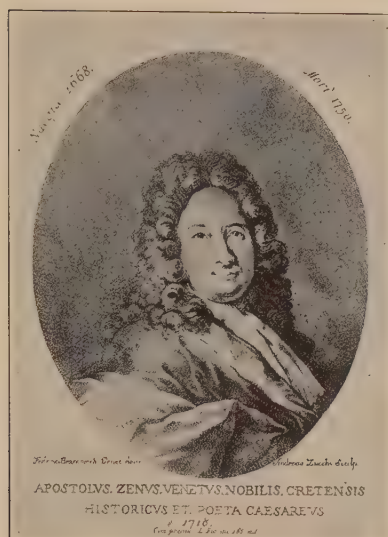
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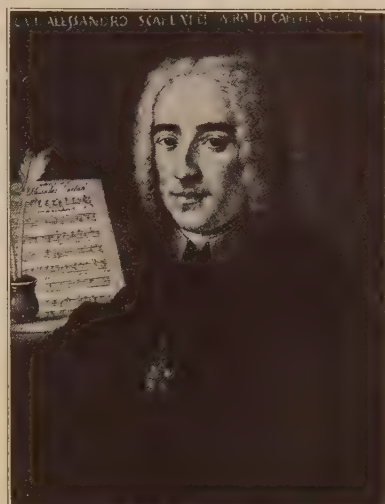
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(1) Figurine for the "Masque" composed by Thomas CAMPION (1567—1620), for the wedding of Lord James Hayes (Whitehall, 1607). The Masque, forerunner of the Opera, was much favoured in England at the beginning of the 17<sup>th</sup> century. (2) Henry PURCELL (1658—1695), composer to the King, England's greatest musician, the most important of the masters belonging to the brief flowering of English Opera at the time of the Restoration. End of the "Fantasia upon one note" for five Viols, in the composer's manuscript. London, British Museum (Add. MSS. 30930). (3) & (4) Portrait in oil of H. Purcell, and of his younger brother, Daniel PURCELL, the organist (c. 1660—1717), by John Closterman, London, National Portrait Gallery.

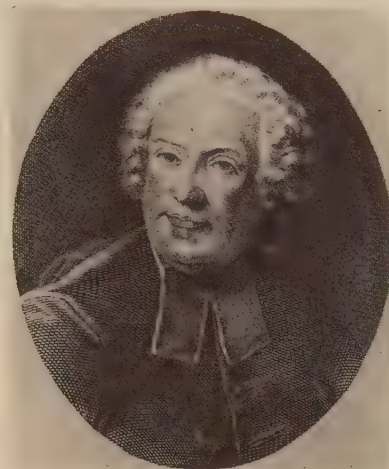




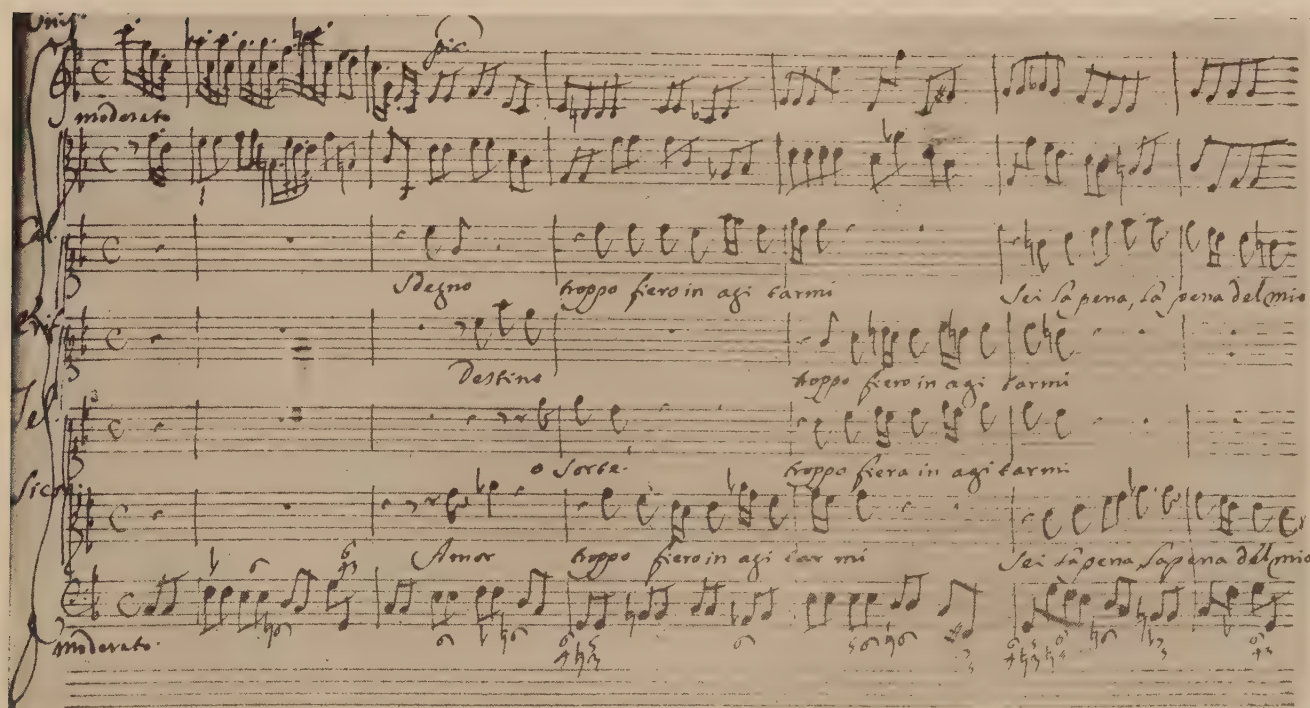
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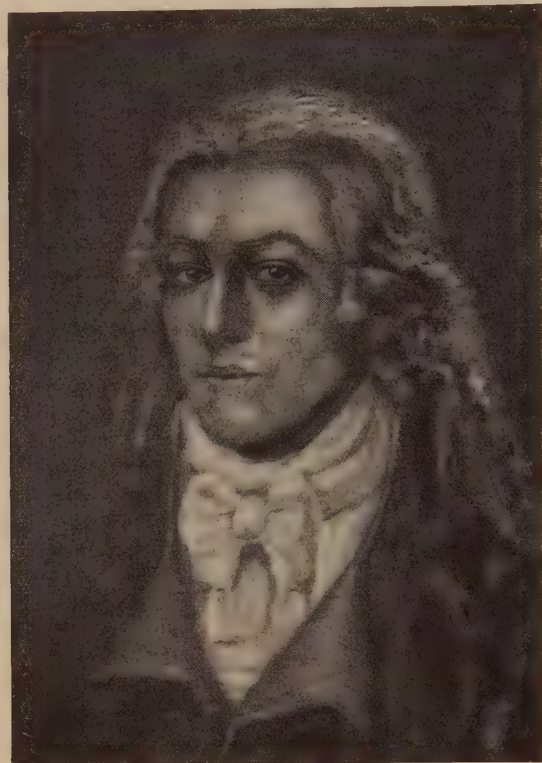
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(1) Apostolo ZENO (1668—1750), the predecessor, as librettist, of Metastasio. Copper plate engraving by Andrea Zucchi, after Friedrich Brancovich. (2) Alessandro SCARLATTI (1659—1725), the leader of the so-called Neapolitan school founded by him and Francesco Provenzale in the late 17th Century; this school took undisputed first rank in the field of opera and dominated the period of "Bel canto". Portrait in oils in the Liceo Musicale, Bologna. (3) Pietro METASTASIO (actually, Trapassi, 1698—1782), poet at the Court of Vienna; the most famous and prolific writer of libretti of the 18th Century. Copper plate engraving by Paolo Caronni. (4) Alessandro SCARLATTI: quartet from the third act of the opera "Telemaco" (text by Carlo Sigismund Capeci), Rome, 1718. (Note in libretto: "Questa e la centesima nona opera teatrale da lui composta".) From the manuscript score at Vienna, National-Library.

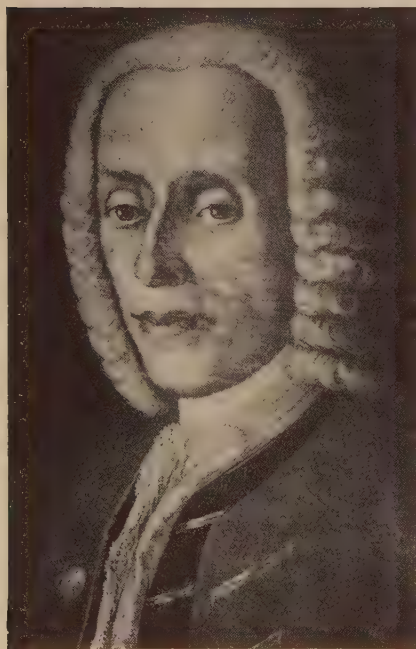




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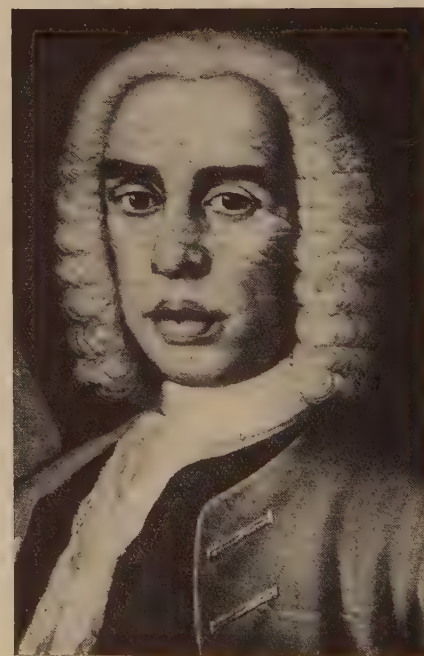
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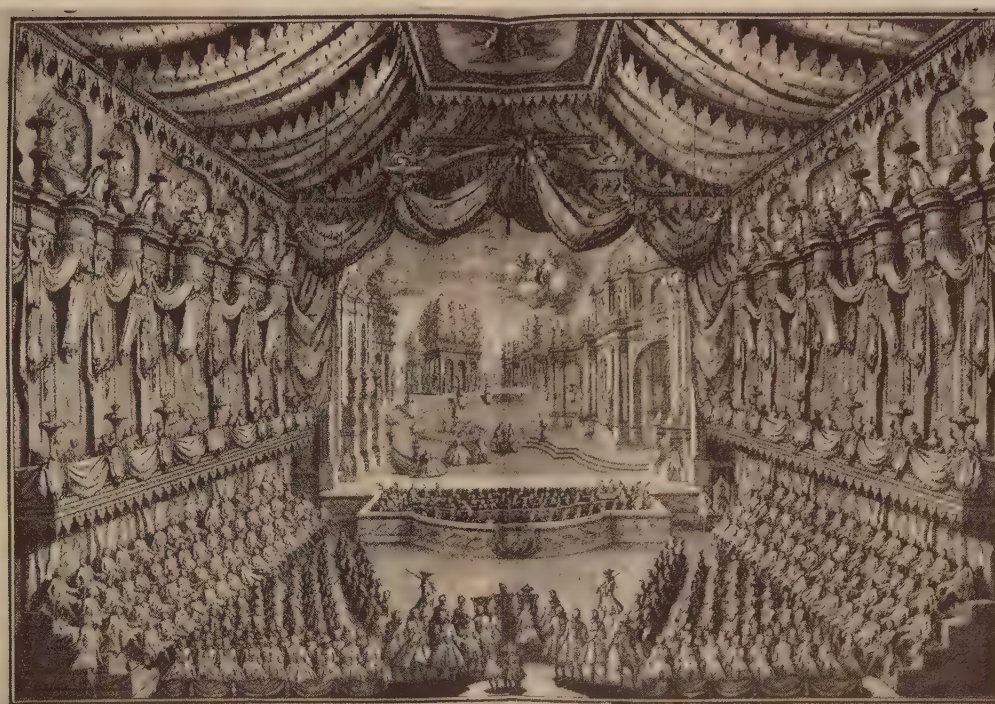
6

(1) Niccolò JOMMELLI (1714—1774) from 1753—1769 court musician at Stuttgart; known, in his capacity as composer of operas, as the "Italian Gluck". Portrait in oils in the Liceo Musicale, Bologna. (2) Tommaso TRAETTA (1727—1779), composer to the court of Empress Catherine II. Portrait in oils at Naples, Conservatorio San Pietro a Majella. (3) Francesco FEO (c. 1785 to after 1745), in later life director of the Conservatorio della Pietà at Naples. Portrait in oils in the Liceo Musicale, Bologna. (4) Niccolò PORPORA (1658—1766), c. 1750 co-music director with Hasse at Dresden, later director of the Conservatorio di Sant'Onofrio in his native town of Naples. Copper-plate engraving by G. Magnio. (5) Giovanni Battista PERGOLESI (1710—1736). Composer of the Intermezzo "La serva padrona" (1733), the prototype of the Italian *opéra bouffe* and the French *opéra comique* of the 18<sup>th</sup> century. Silhouette engraving after the medallion by T. Mercandetti (1806). (6) Leonardo LEO (1694—1744), master of Jommelli and Piccinni. Portrait in oils in the Liceo Musicale, Bologna.





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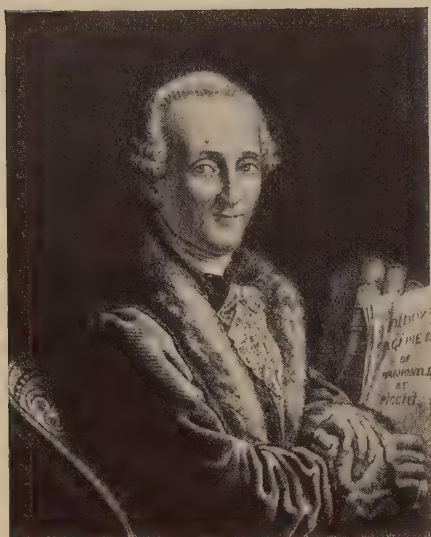
Vincenzo La vigna, e di suoi

Sala del Palazzo Reale apparsa per la Serenata

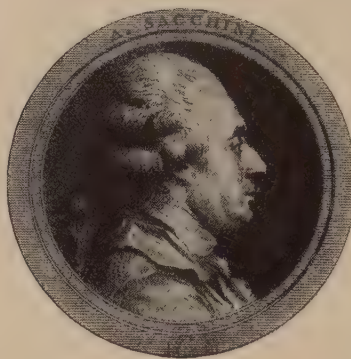
Giuseppe Vasi sculpe

(1) Performance of the dramatic cantata (festa teatrale) "La contesa de' numi", composed by Leonardo VINCI (1690—1732) on the occasion of the birth of the Dauphin, with libretto by Pietro Metastasio; the performance took place on November 27, 1729 in the palace of Cardinal Melchior de Polignac at Rome. Painting by Giovanni Paolo Panini, Paris, Louvre. Photograph by the Museum. (2) Performance in the Royal Palace (Naples, November 6, 1747) of the Serenata "Il sogno di Olimpia" by Giuseppi di MAJO (1698—1772); libretto by Gluck's librettist Raniero di Calsabigi. Copper plate engraving by Giuseppe Vasi, after Vincenzo Rè.





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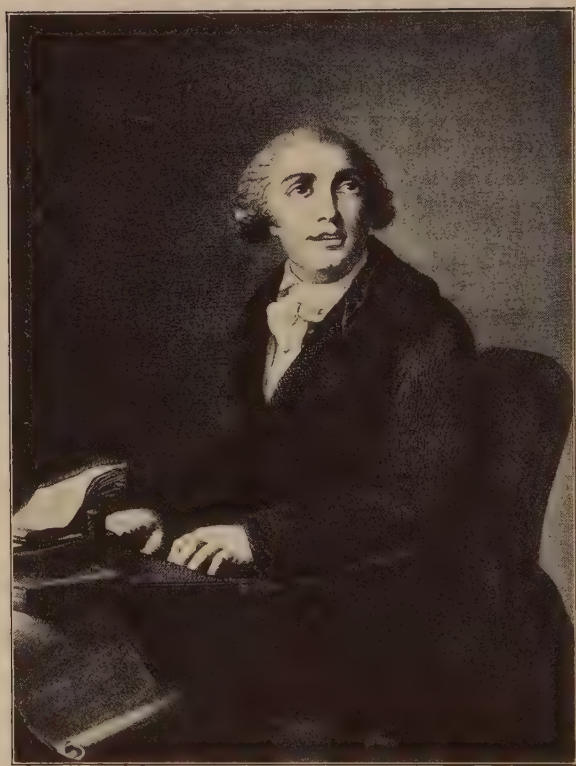
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(1) Nicola PICCINI (1728–1800), Gluck's rival in Paris; one of the most prolific composers of opera. Copperplate engraving by H. Panquet after Bergeret. (2) Antonio SACCHINI (1734–1786), composer of the opera "Oedipe à Colone", in which Gluck's influence is apparent. Copperplate engraving by Augustin de Saint-Aubin (1786), after C. N. Cochin the Younger (1782). (3) Domenico CIMAROSA (1749–1801), composer of the opéra bouffe "Il matrimonio segreto" (Vienna, 1792). Copperplate engraving by Guiseppe Asioli (1816), after E. Vigée-Le Brun. (4) Francesco di MAJO (c. 1740–1770), organist at the Royal Chapel, Naples, and composer of operas. Portrait in oils in the Liceo Musicale, Bologna. (5) Giovanni PAISELLO (1740–1816), court musician at Naples; composer of the opéra bouffe "La molinara" (Naples, 1788). Copperplate engraving by E. Beisson of a drawing by Lefort after the picture by E. Vigée-Le Brun. Paris, Louvre.

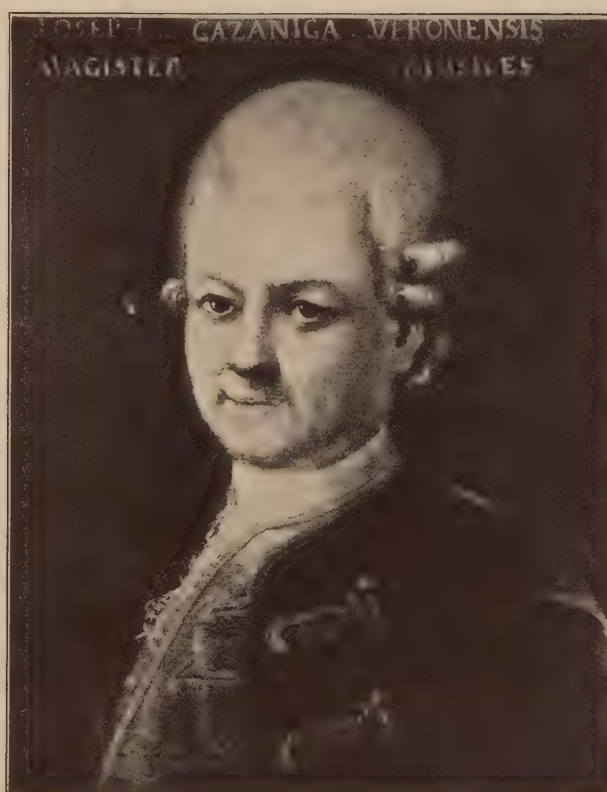




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(1) Antonio CALDARA (1670—1736), vice-music director at the Imperial Court of Vienna; composer of operas and of church and instrumental music. Portrait in oils in the Liceo Musicale, Bologna. (2) Scenario from the "dramma per musica" (Pasticcio) "Giunio Bruto ovvero La caduta de Tarquini". Music by Carlo Francesco Cesarini (Act I), Antonio Caldara (Act II) and Alessandro Scarlatti (Act III). Viennese presentation score (Rome, 1707) with water-colours by Filippo Juvara. Vienna, National-Library. (3) Attilio ARIOSTI (1666 to circa 1740), diplomatist and composer to the court of Queen Sophy Charlotte of Prussia. Copperplate engraving by C. Grignion (1776). (4) Giuseppe GAZZANIGA (1743—1818), music director at Crema Cathedral; composer of operas and church music. Portrait in oils in the Liceo Musicale, Bologna.



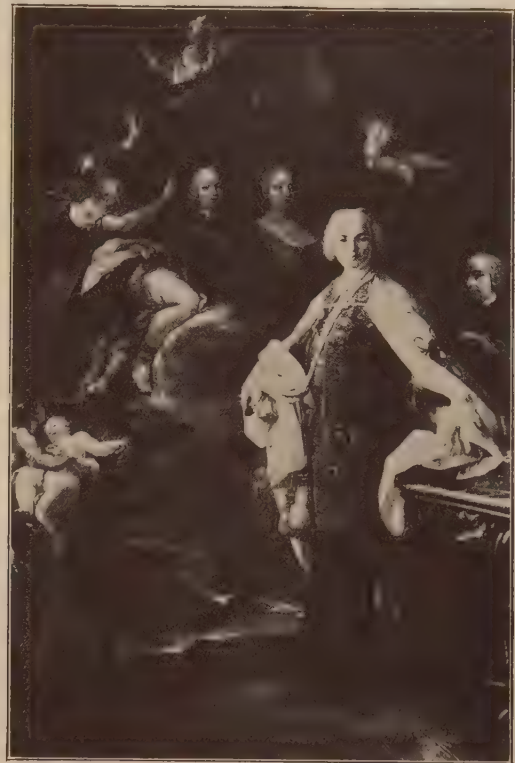


(1) FRANCESCO BIANCHI (1752—1810), composer of operas, and conductor in London and Dublin. Engraving by A. R. Burt (London, 1805) after a drawing by G. Chinnery. (2) Vincenzo RICHINI (1756—1812), composer of operas; after 1793 director of music at the Royal Opera House, Berlin. Stippled engraving by F. W. Bollinger, Berlin, 1803. (3) Antonio SALIERI (1750—1825), composer of operas ("Les Danaïdes", Paris 1784), musician to the Imperial Court of Vienna, teacher of Beethoven and Schubert. Lithograph by Fr. Rehberg, Vienna 1821. — Operatic Singers: (4) Francesca CUZZONI-SANDONI (1700—1770) and her rival Faustina HASSE-BORDONI (1700—1781). (5) Francesco BERNARDI detto il SENESINO (1680—?) and Carlo BROSCI-FARINELLI (1705—1782), the two most popular sopranos (castrate) of their time. Unsigned English copperplate engraving. (6) Giovanni CARESTINA detto CUSANO (c. 1705 to c. 1760). Mezzotint engraving by J. Faber (London, 1735), after G. Knapton. (7) Felice SALIMBINI (ca. 1712—1751). Drawing by G. Fr. Schmidt, Berlin, 1751. (8) Liugi MARCHESI (MARCHESINI, 1755—1829.) Stippled engraving by L. Schiavonetti (London 1790), after R. Conway.





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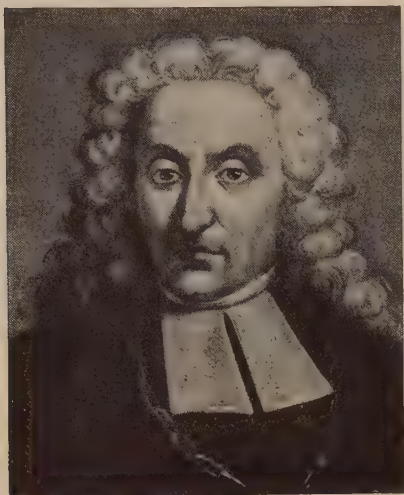
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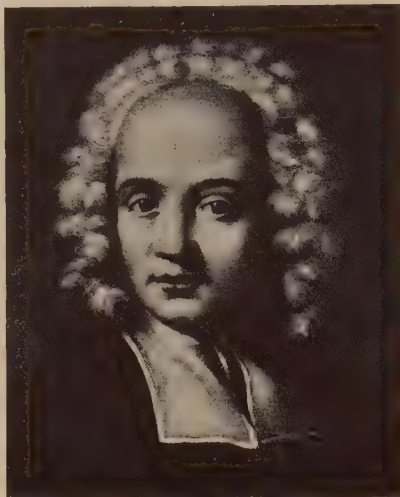
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(1) Angelo Maria MONTICELLI (c. 1715–1764). Mezzotint engraving by J. Faber after Andrea Casali. (2) Carlo BROSCI-FARINELLI (1705–1782), see Illus. 5, p. 206. Oil painting in the Liceo Musicale, Bologna. (3) Domenico ANNIBALI (c. 1750). Pastel by Anton Raphael Mengs (1745) in the Dresden Art Gallery. Photograph by the Museum. (4) The singer Anna ZAMPERINI as Cecchina in Piccini's most successful opéra bouffe, "La buona figliuola". Mezzotint engraving by J. Finlayson (London, 1769), after N. Hone.

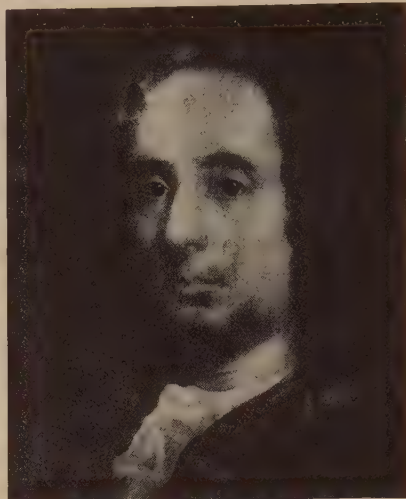




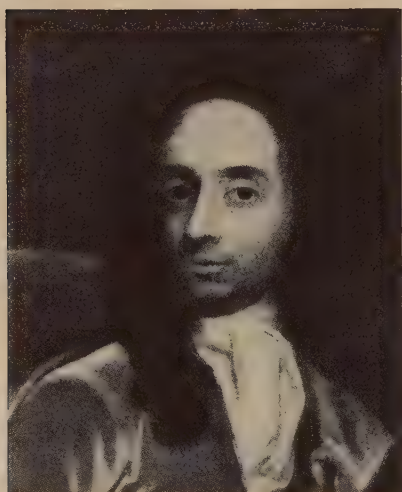
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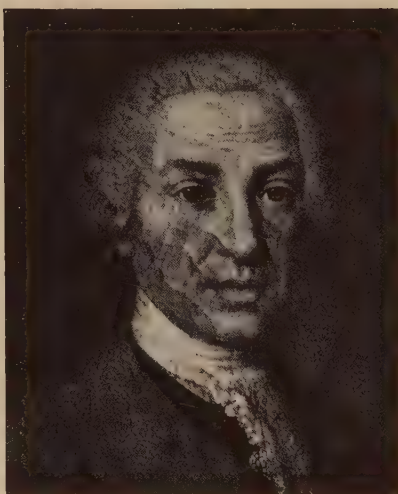
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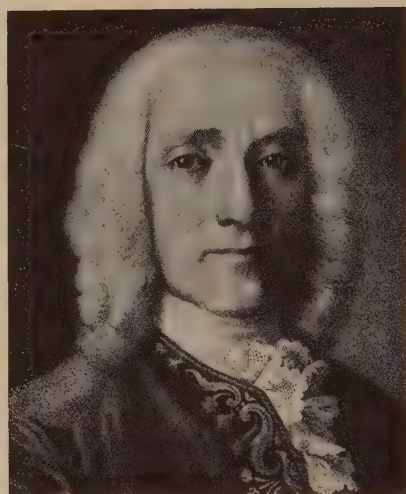
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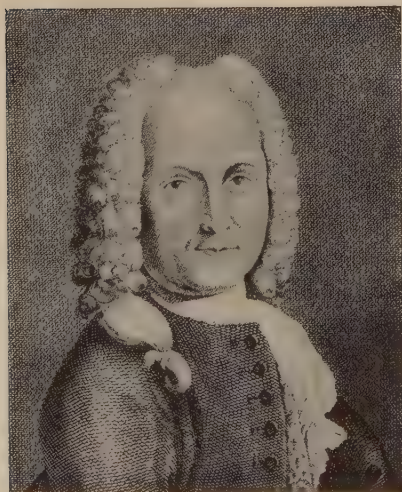
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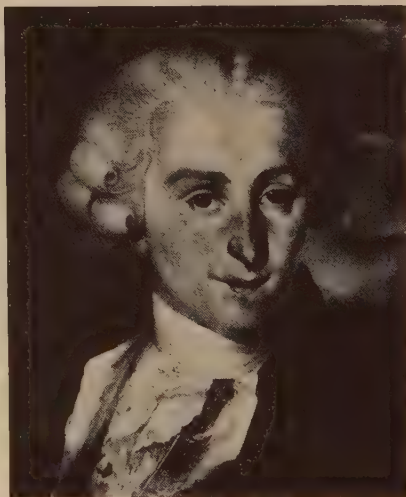
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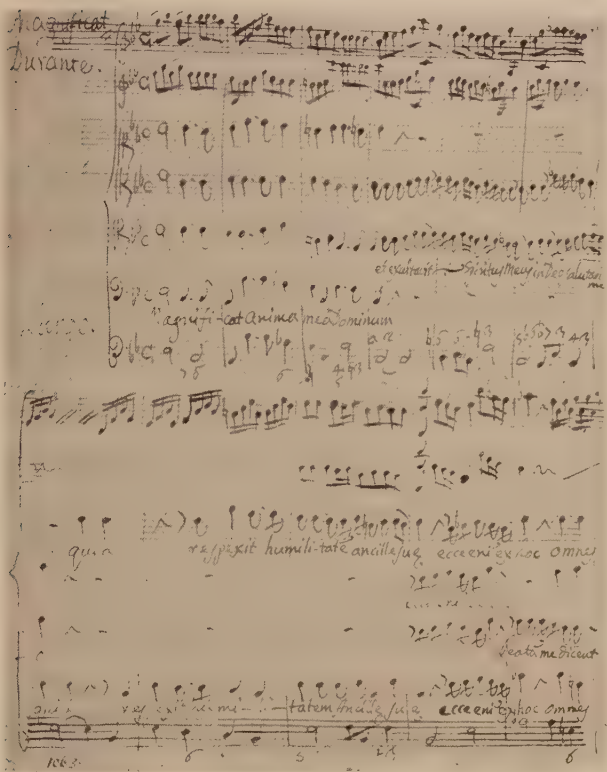
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(1) Giac. Ant. PERTI (1661–1756). (2) Giacomo PREDIERI the younger (d. 1753). (3) Marc' Ant. BONONCINI (c. 1670–1726). (4) Giovanni Battista BONONCINI (c. 1665–c. 1739). (5) Francesco DURANTE (1684–1755). (6) Domenico SCARLATTI (1685–1757). (7) Benedetto MARCELLO (1686–1739). (8) Francesco Antonio VALLOTTI (1697–1780). (9) Giovanni Battista SAMMARTINI (1701–1775), Gluck's master. Illustrations 1–5 and illustration 9 after oil paintings in the Liceo Musicale, Bologna.





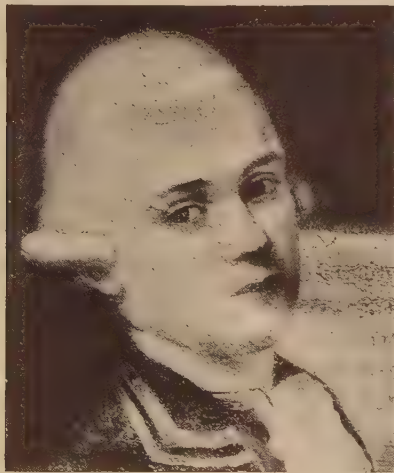
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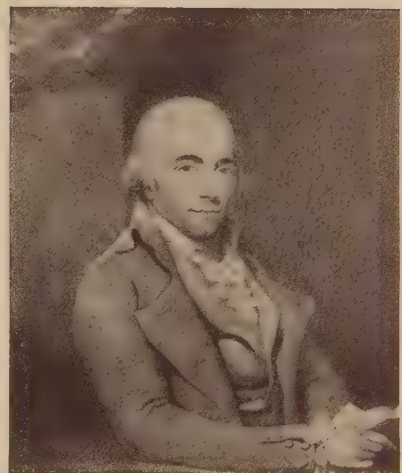
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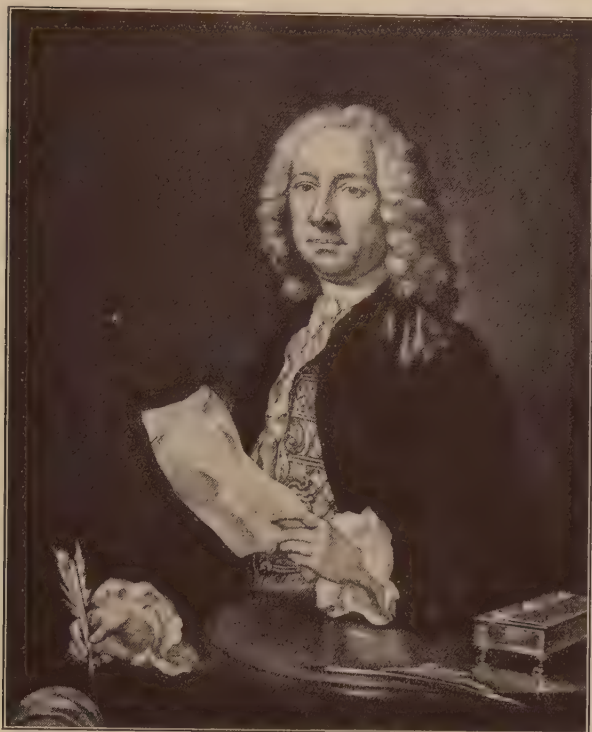
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(1) Francesco DURANTE (see Illus. 5, p. 208): Magnificat in E<sup>b</sup> Major (for 4 voices with Instrumental accompaniment). Manuscript score. Berlin, National Library. (2) Padre Giambattista MARTINI (1706–1784), famous scientific musician, teacher and composer of Bologna. Engraving (by Francesco Rosaspina) after the oil painting in the Liceo Musicale, Bologna. (3) Luigi BOCCHERINI (1743–1805), instrumental composer and violoncello virtuoso. Unsigned stippled engraving (after Lefevre). (4) Francesco FORTUNATI (1746–c. 1815), composer and Court musician at Parma. Portrait in oils in the Liceo Musicale, Bologna. (5) Muzio CLEMENTI (c. 1750–1832), piano virtuoso, teacher and composer. Stippled engraving by Th. Hardy, London, 1794.

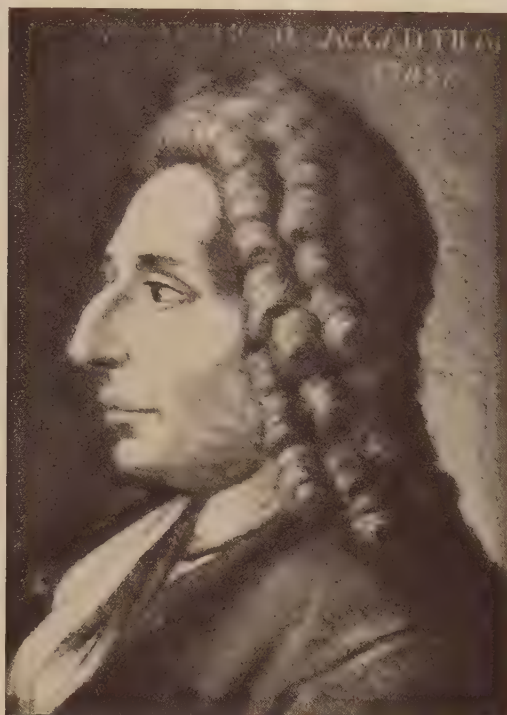




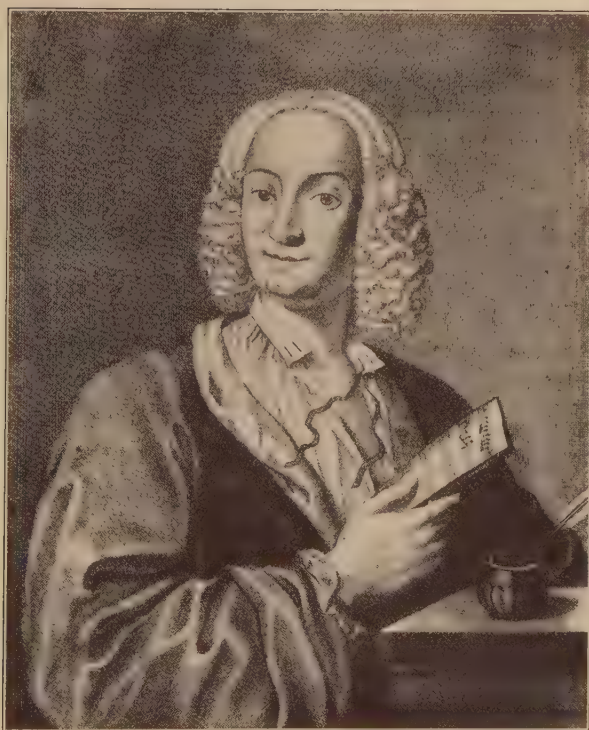




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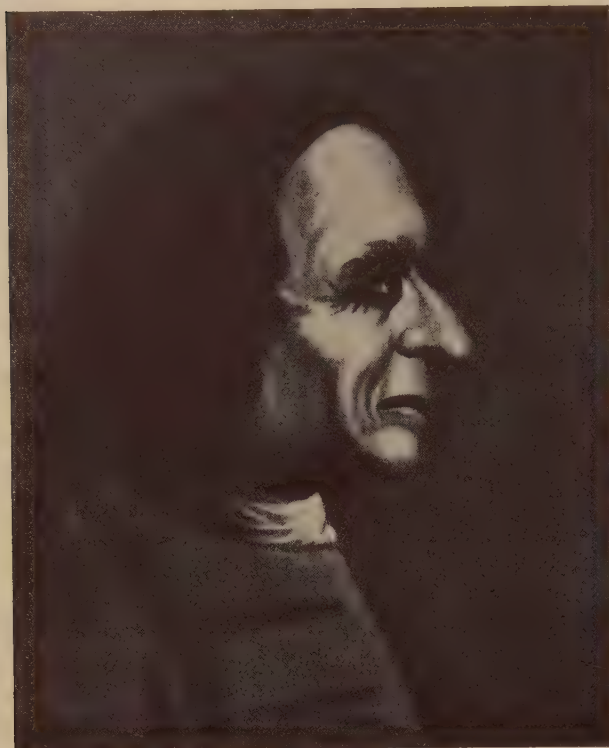
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(1) Francesco GEMINIANI (1674—1762), from 1714 onwards was active in London as violin virtuoso and composer, a pupil of Corelli and Scarlatti; author of the first genuine Violin Method (1731). Mezzotint by James Mac Ardell, after Thomas Jenkins. (2) Tommaso VITALI detto VITALINO (c. 1670—1745), Director of Music to the Duke of Modena; as composer he is remembered chiefly for his Ciaccona. Portrait in oils in the Liceo Musicale, Bologna. (3) Antonio VIVALDI (c. 1680—1743), Director of the Conservatorium Ospedale della Pietà in Venice; the greatest master of the Violin Concerto and the most eminent Italian instrumental composer in the age of Joh. Seb. Bach. Engraving (by F. M. La Cave, 1725?). (4) Engraved title page to Trio Sonatas, Op. I by Antonio VERACINI, Florentine composer of chamber music. Florence, 1692. Etching by F. Aquila.

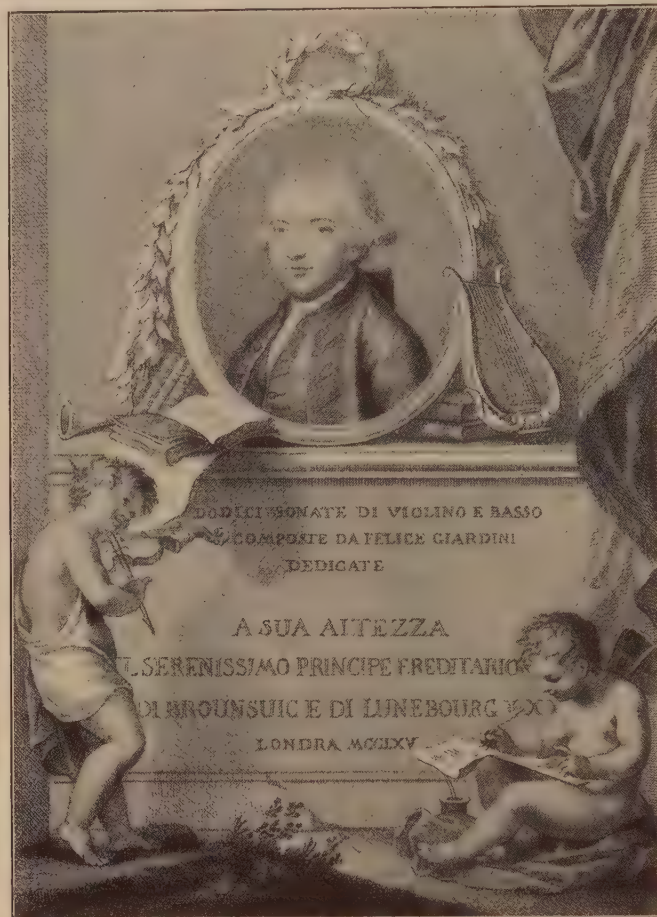




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*Handwritten signature: "Giuseppe Tartini"*

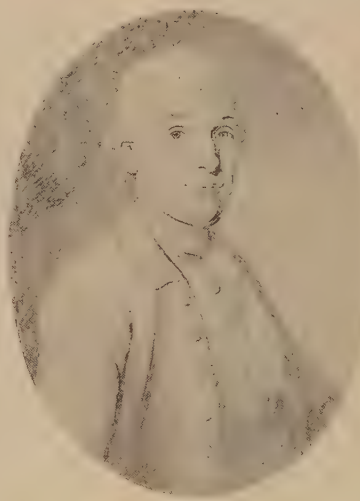
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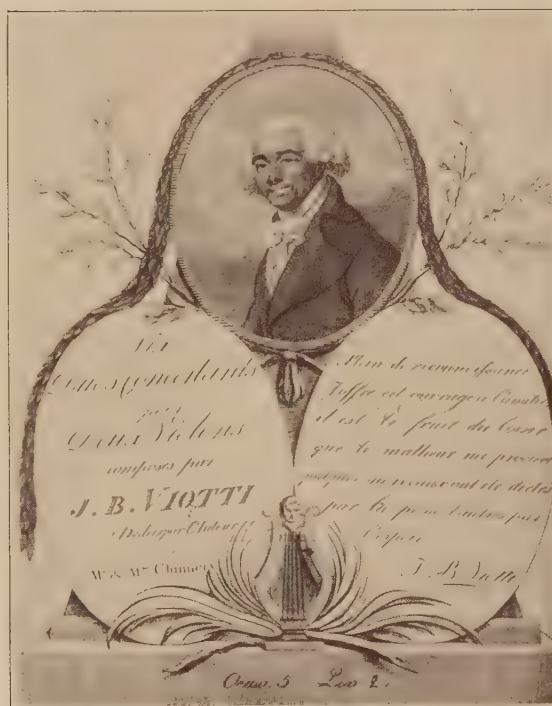
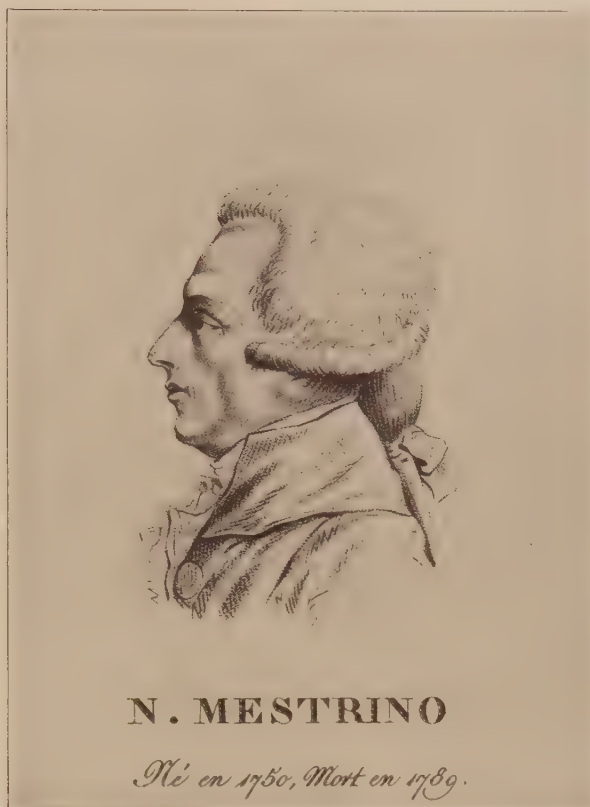
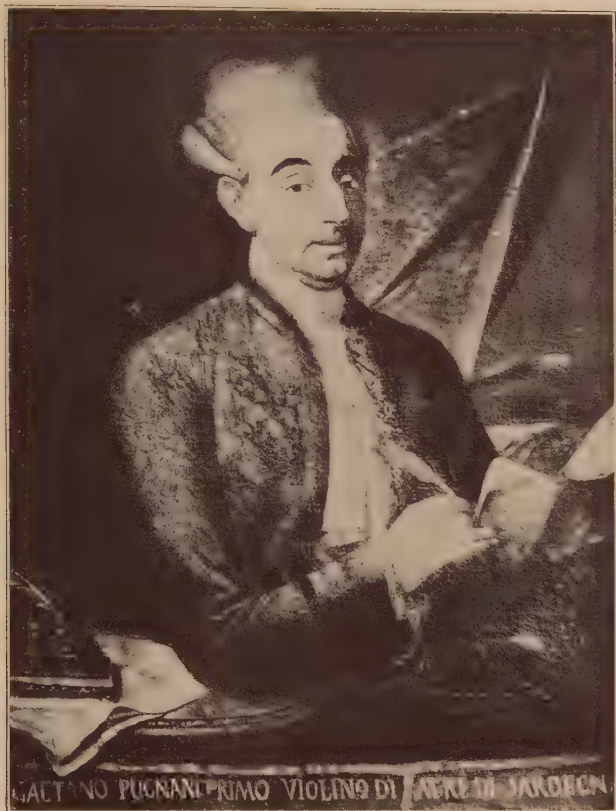
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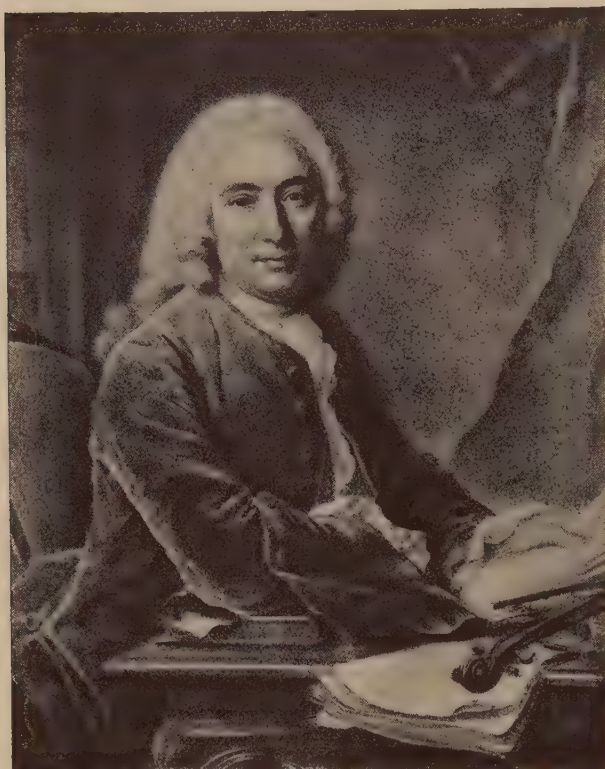
(1) Giuseppe TARTINI (1692–1770), violin virtuoso and composer, founder of the School of violin playing at Padua (1728) and discoverer of artificial harmonics. Portrait in oils in the Liceo Musicale, Bologna. (2) Signature of a letter from Tartini to Padre Martini in Bologna, Padua 1741. Formerly in Cologne, Heyer Museum. (3) Title page to 12 violin Sonatas by Felice GIARDINI, violin virtuoso (1716–1796), after 1750 in London (London 1765). Engraving by Fr. Bartolozzi after G. B. Cipriani. (4) Pietro LOCATELLI (1693–1764), violinist and composer, a worthy pupil of Corelli. Engraving by Lambert after a drawing in the possession of J. B. Cartiers. (5) Antonio LOLLI (c. 1730–1802), virtuoso, a forerunner of Paganini. Drawing by Hardrich. Berlin, Staatsbibliothek. (6) Pietro NARDINI (1722–1793) pupil of Tartini, Court musician in Florence. Engraving by G. B. Cecchi after M. Vestri.





Gaetano PUGNANI (1731—1789), Director of Music, and from 1770 conductor at the Hoftheater, Turin; teacher of Viotti. Portrait in oils in Liceo Musicale, Bologna (see also p. 266/1). (2) Nicolo MESTRINO (1748—1789), violinist and conductor, settled latterly in Paris. Engraving by Lambert after a drawing in the possession of J. B. Cartiers. (3) Giov. Battista VIOTTI (1753—1824), the "Father of Modern Violin Technique", and one of the most eminent composers for his instrument. Miniature by Trossarelli. Paris, Musée de l'Opéra. (4) Title page to the Paris Edition of Viotti's 6 Violin Duets, Opus 5.





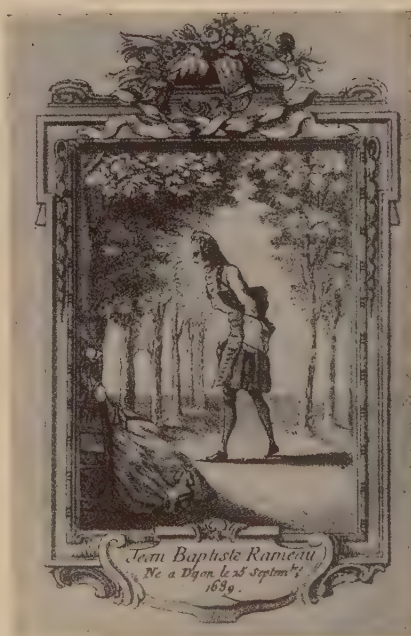
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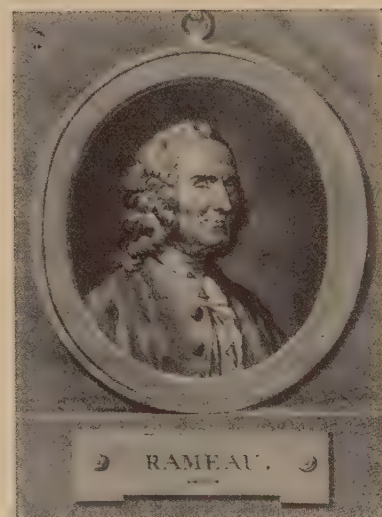
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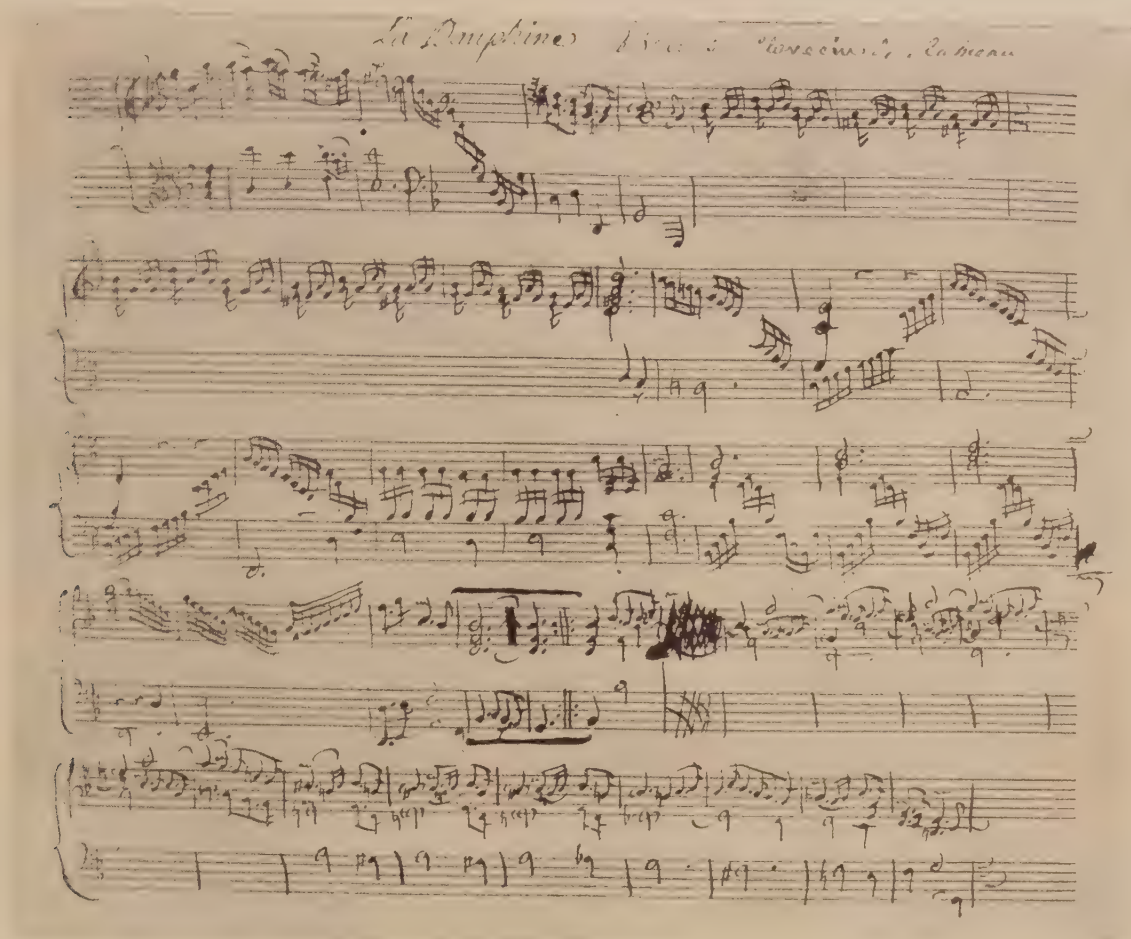
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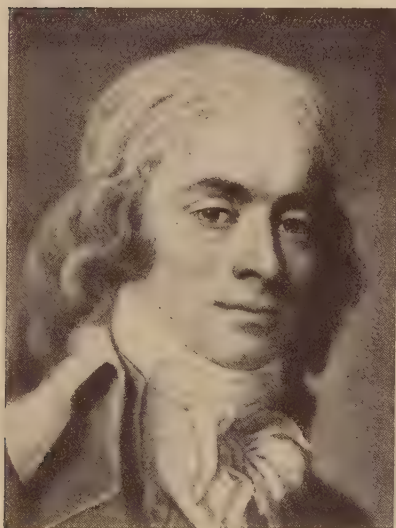
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(1) André Cardinal DESTOUCHES (1662—1749), operatic composer favoured by Louis XIV; court musician after 1728. Pastel portrait, attributed to Quentin de la Tour. (2) Engraved title page to Destouches' Opera "Marthésie, première reine des Amazones" (libretto by de la Mothe; Fontainebleau and Paris, 1699). Paris 1700. Engraving by P. Giffart after J. Bérain. (3) André CAMPRA (1660—1744), the most eminent French operatic composer of the period between Lully and Rameau. Engraving by Gérard Edelinck after André Bouys. (4) Jean Philippe RAMEAU (1683—1764), the greatest master of French Opera of the 18<sup>th</sup> century, and founder of the modern system of harmony. Engraving by L. C. de Carmontelle. (5) RAMEAU. Engraving by Benoist after J. Restout (the bust by J. J. Caffieri).

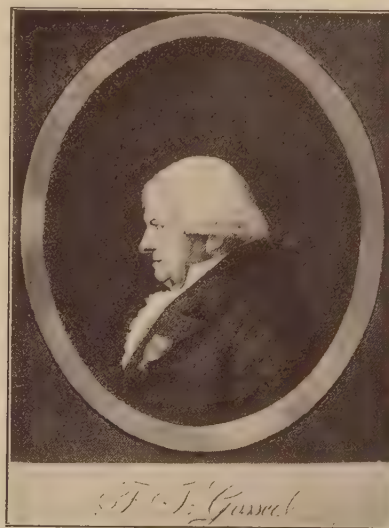




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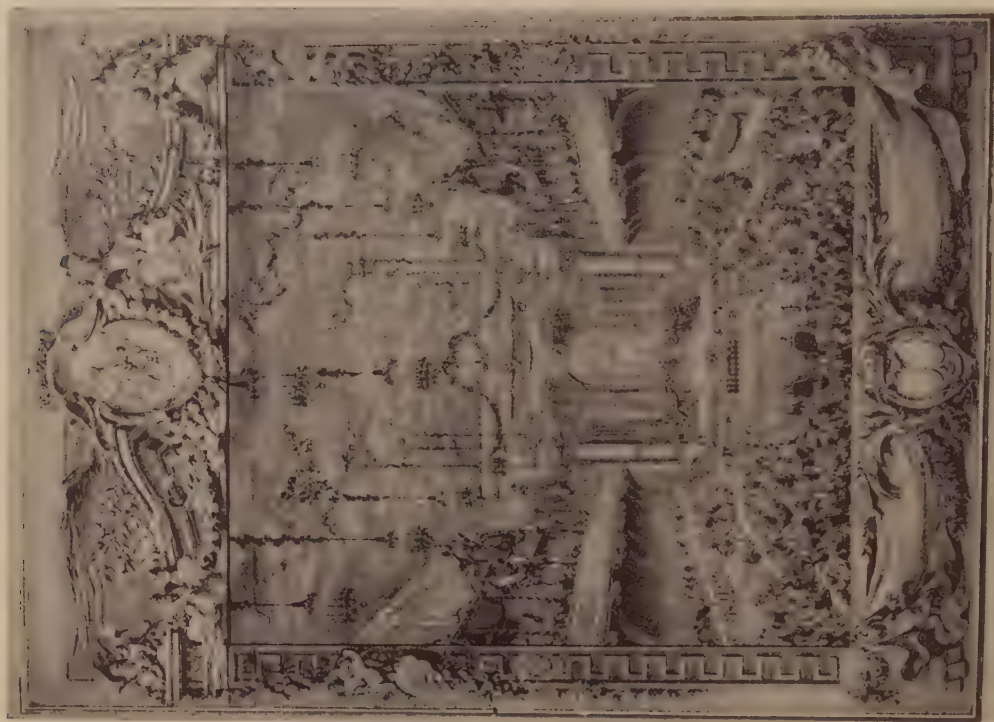
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(1) Jean Philippe RAMEAU (1683—1764): "La Dauphine" (piece for the clavier composed in 1745 for the marriage of the Dauphine to Princess Maria Josepha of Saxony, not included in Rameau's "Livres de Clavecin"). Manuscript. Paris, Bibliothèque Nationale. (2) Etienne Nicolas MÉHUL (1763—1817), composer of the opera "Joseph" ("Joseph in Egypt," Paris, 1807). Portrait in oils by Joseph Ducreux in the museum, Versailles. (3) Francis Joseph GOSSEC (1734—1829), composer of operas and oratorios, etc. Aquatint by Edme Quenedey, 1813.





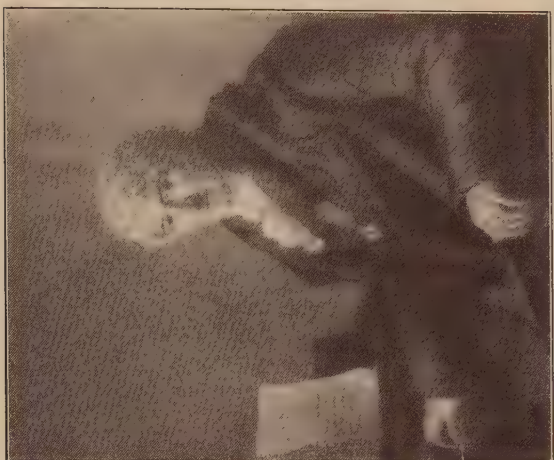
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(1) Jean Philippe RAMEAU (1683—1764). Portrait in oils by J. B. S. Chardin in the Dijon Museum. Photograph by the Museum. (2) Performance of Voltaire's Comédie-Ballet "La Princesse de Navarre", with music by J. P. Rameau, on the occasion of the marriage at Versailles of the Dauphin to Princess Maria Josepha of Saxony, February 23<sup>rd</sup>, 1745. Drawing by Ch. N. Cochin the Younger (sketch for the engraving), in the Louvre, Paris.



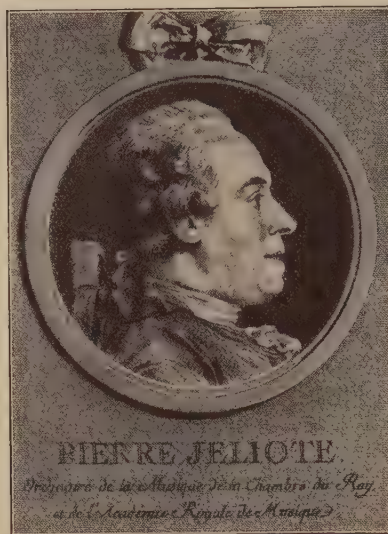


(1) Charles Simon FAVART (1710–1792), dramatic poet, one of the originators of the French operetta. Copperplate engraving by C. A. Litteret after J. E. Liotard. (2) André Danican PAULOU (1726–1795), composer of operas and noted chess player. Copperplate engraving by A. de Saint-Aubin (1772) after C. N. Cochin the Younger. (3) Pierre Alexandre MONSIEGNY (1729–1817), one of the most important figures in French comic opera. Oil painting by Thevenin, Paris, Musée de l'Opéra. (4) André Ernest Modeste GRÉTRY (1742–1813), the leading composer of Opéra Comique. Oil painting by Elizabeth Vigée-Le Brun. Versailles Museum. (5) Nicolas D'ALAYRAC (1733–1809), composer of operettas. Aquatint by Edme Quenedey, 1809. (6) Nicolo ISOUARD (1750–1818), Boildieu's rival as a composer of operas. Unsigned drawing. Paris, André Tessier Collection.





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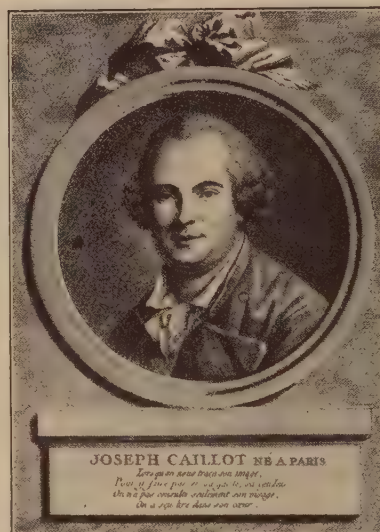
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- (1) Marthe ROCHOIS (1650—1728), singer in grand opera at Paris under Lully. Copperplate engraving (Paris, I. Mariette). (2) Pierre JELIOTE (Jeliotte, 1711—1782). Copperplate engraving by A. de Saint-Aubin (1771) after Cochin the Younger (1767). (3) Joseph le Gros (1739 - 1793), Gluck's favourite tenor and leader of the "concerts spirituels". Copperplate engraving by Marot after Le Clerc. (4) Marie Justine FAVART, née Duronceray (1727—1772), actress and singer, wife of the dramatic poet C. S. Favart. Copperplate engraving by J. J. Flipart (1762) after C. Cochin the Younger (1753). (5) Antoinette Cécile SAINT-HUBERTY, née Clavel (1756—1812), an opera singer of whom Gluck had a high opinion. Stippled engraving on copper by Endner after Le Moine. (6) Joseph CAILLOT (1732—1816), actor and singer in the Italian Comedy at Paris. Copperplate engraving by S. C. Miger after G. Voiriot.





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(1) "Le concert champêtre": Traverse flute, viola da gamba, theorbo and singers. Engraving on copper by Benoit Audran, after Antoine Watteau. (2) Jean de Julienne as a performer on the viola da gamba (bass viol), and the painter Watteau. Engraving on copper by N. H. Tardieu (1674—1749). (3) "L'assemblée au concert". Engraving on copper by F. Dequevauviller after N. Lavreince (c. 1785).





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*L. Clérambault Organiste du Roy  
en sa Royale Maison de S. Louis, à S. Cyr et de S. Sulpice*

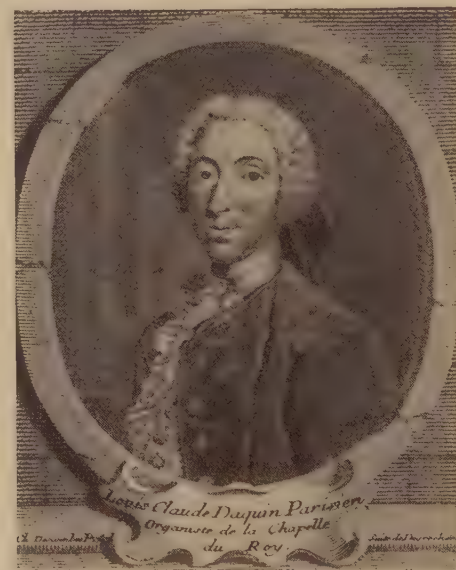
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(1) Jean Ferry REBEL (1661—1747), one of the first French composers of chamber music. Drawing by Antoine Watteau from the David Weill collection. (2) Louis Nicolas CLÉRAMBAULT (1676—1749), Court organist, composer of cantatas. Engraving on copper by L'Empereur. (3) Nicolas BERNIER (1664—1734) music director of Sainte Chapelle, Paris; composer of cantatas. Engraving on copper by E. Ficquet, after L. N. (4) Louis MARCHAND (1669—1732) organist at the Royal Chapel, composer for the organ and clavier. Engraving on copper by C. Dupuis after Robert. (5) Louis Claude DAQUIN (1694—1772) organist at the Royal Chapel, composer for the clavier. Engraving on copper by Petit after C. Descombes, 1747.

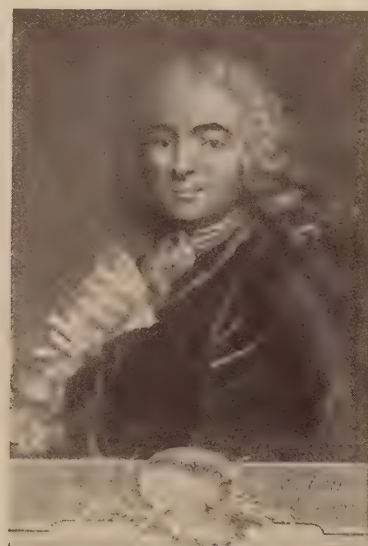




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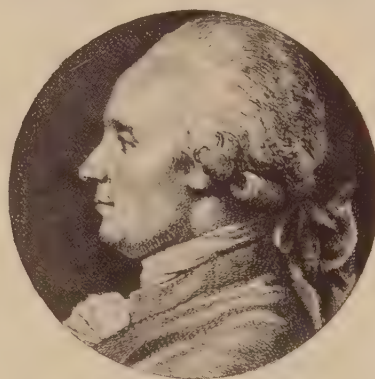
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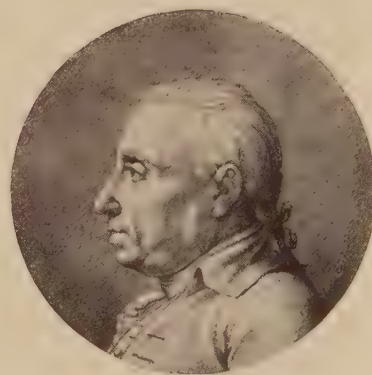
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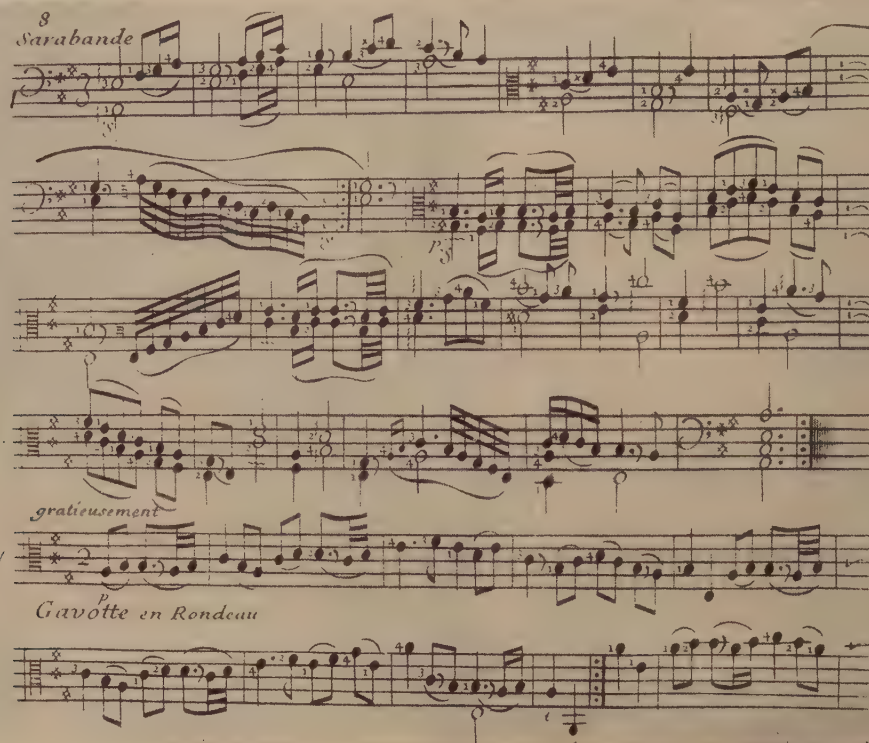
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(1) Armand Louis COUPERIN (1725—1789), organist to the Court; the leading French organist of his time. Drawing by Chrétien. (2) Jean Baptiste Antoine FORQUERAY (1700—1782), viola da gamba virtuoso. Oil painting by J. M. Frédou, 1737. (3) Jean Marie LECLAIR (1697—1764), violinist and composer for the violin. Engraving by J. C. François, after a drawing by Alexis Loir. (4) Jean Pierre GUIGNON (Giovanni Pietro Ghignone, 1702—1774), the last "Roi des Ménétriers" (King of Fiddlers): composer of chamber music. Engraving on copper by Pinssio after van Loo. (5) Jean Jacques Beauvarlet, called CHARPENTIER (1730—1764), organist and composer for the organ. Engraving on copper by S. C. Miger after C. N. Cochin the Younger, 1781. (6) Louis Joseph FRANCOEUR (1738—1804), violinist and composer. Engraving on copper by Mme. Lingée, after J. M. Moreau the Younger. (7) The composer Michel de LA BARRE (c. 1675—1743/44), conducting a flute concerto. Contemporary French painting in the National Gallery, London. (8) Pierre GAVINIÉS (1728—1800), violin virtuoso, on whom Viotti conferred the title of the "French Tartini". Drawing by Chrétien after P. Guérin.

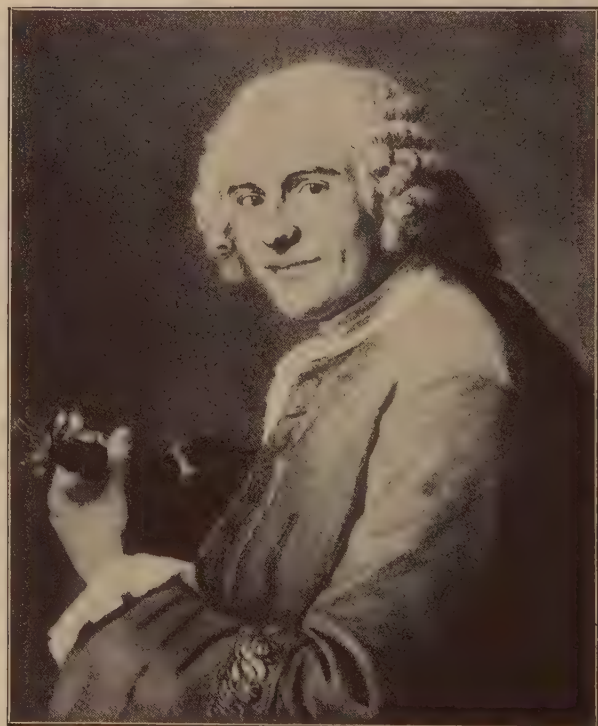




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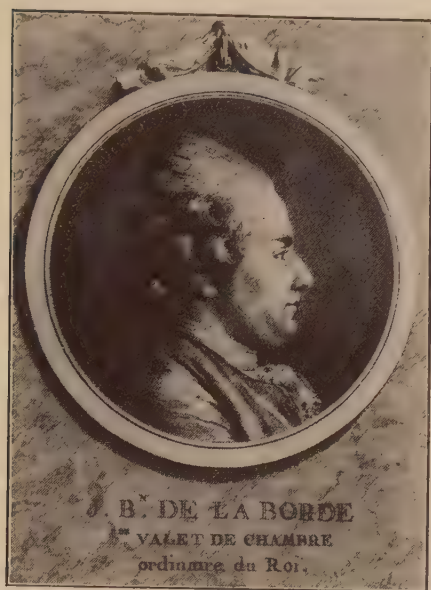
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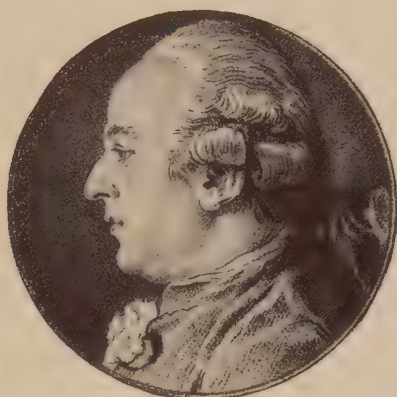
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(1) Louis de CAIX D'HERVELOIS (c. 1690—c. 1760), viola da gamba virtuoso and composer. Page 8 from Book I of "Pièces de Viole", Paris 1725 (French music copperplate engraving). (2) Jean Joseph Cassanéa de MONDONVILLE (1711—1772), violin virtuoso and composer. Court musical director. Title page to "Pièces de Clavecin avec voix ou violon", Op. 5, Paris (c. 1748). Copperplate engraving by Rue and M. Aubert after F. Baillieu (script) and Rigaud (picture). (3) Portrait of Mondonville. Pastel by Quentin de la Tour. St. Quentin, Musée Lécuyer.

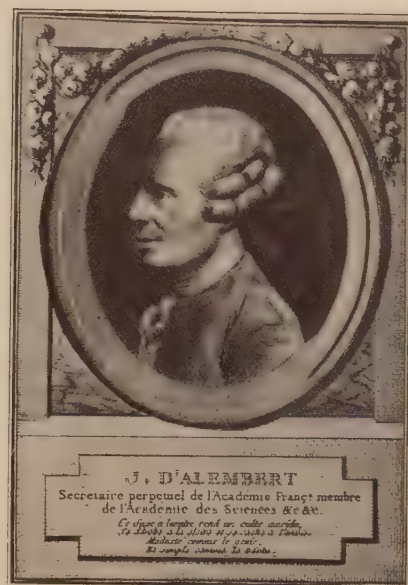




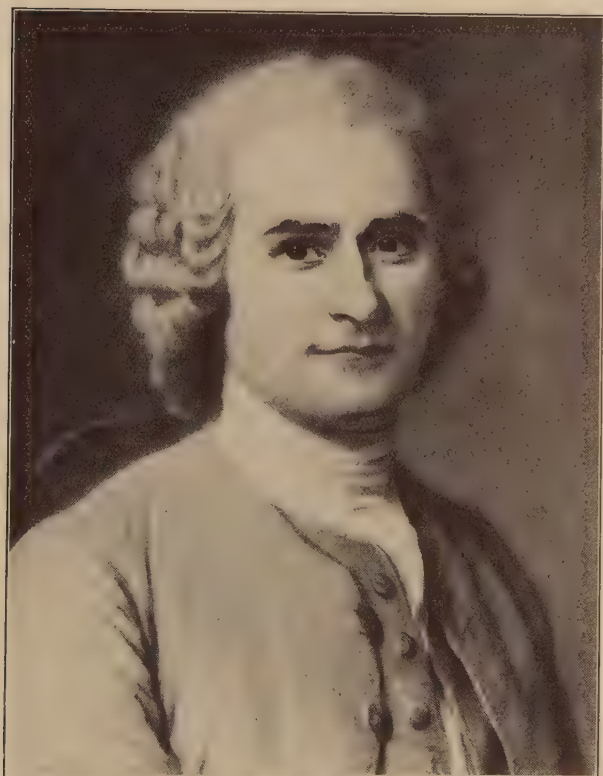
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(1) Jean Benjamin de LA BORDE (1734–1794), composer and writer on music. Etching by J. M. Moreau the Younger (1771), after Denon (1770). (2) Nicolas SÉJAN (1745–1819), court organist and composer. Copperplate engraving by Mme. Lingée, after C. N. Cochin the Younger (1780). (3) Jean d'ALEMBERT le Rond (1717–1783), philosopher and authority on acoustics; collaborator with Denis Diderot in the production of the "Encyclopédie méthodique". Copperplate engraving by Dupin the Younger after A. Pujos (1774). (4) Jean Jacques ROUSSEAU (1712–1778), philosopher, composer ("Le devin du village", 1752) and writer on music. Pastel by Quentin de la Tour. St. Quentin, Musée Lécuyer. Photograph by Bulloz. (5) François DEVINNE (1759–1803), flute virtuoso and composer. Oil painting by Louis David in the Museum, Brussels. Photograph by the Museum.





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(1) Antoine Watteau: "Le Mézetin" (Guitar). Petersburg, Hermitage. Photograph by Bruckmann. (2) Nicolas Lancret: "The Music Lesson" (Angelica). Paris Louvre. Photograph by Alinari. (3) Jean Honoré Fragonard: "La Gimard" (Guitar). Paris, E. Rothschild Collection. Photograph by Braun, Clement & Co. (4) Antoine Watteau: "The Savoyard" (Oboe). Petersburg, Hermitage. Photograph by Stoedtner.





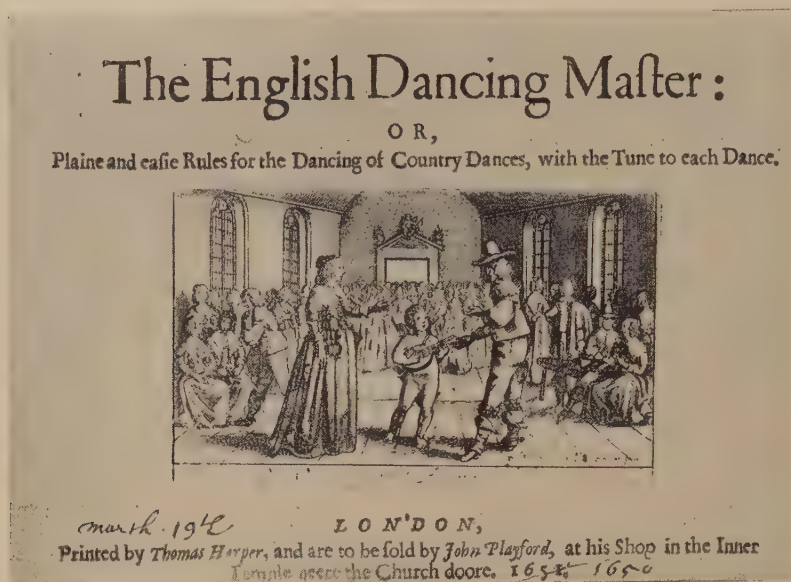
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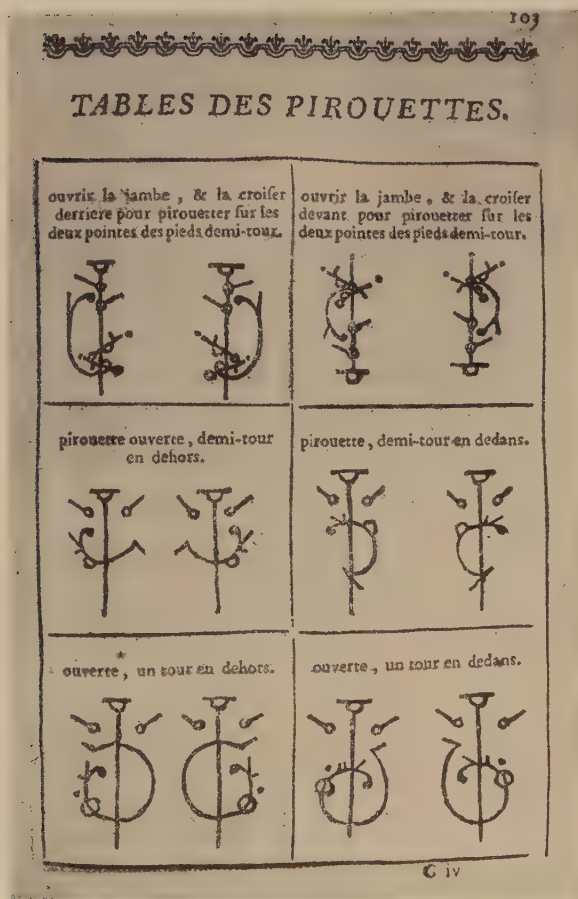
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- (1) Pietro Longhi: Family Concert (Milanese mandolines). Milan, Pinacoteca di Brera. . . Photograph by Alinari.  
 (2) Francesco Guardi: Concert in a Venetian institution for ladies. Munich, Old Pinakothek. Photograph by Bruckmann.

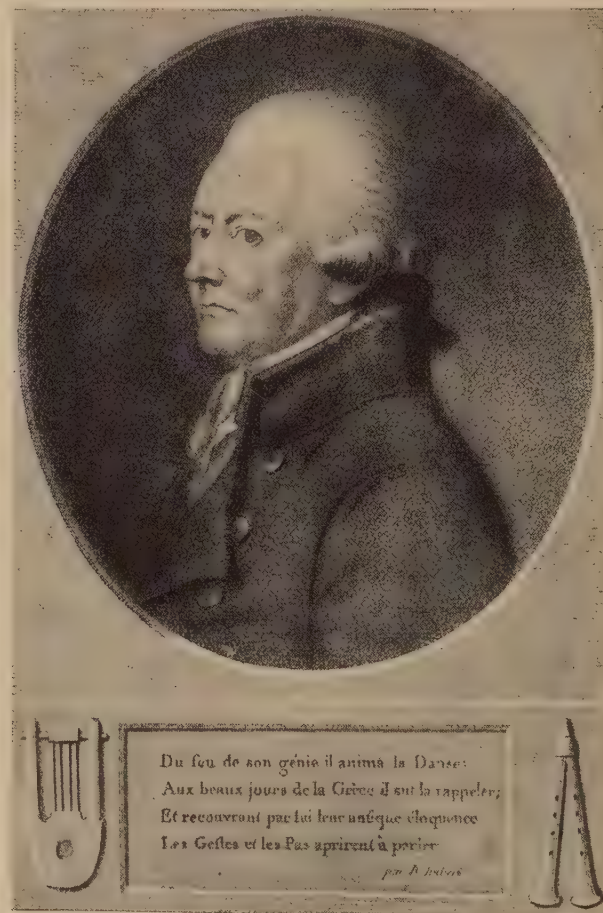




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(1) Title page to "The English Dancing Master", London 1657. With etched vignette by Wenzel Hollar. (2) "Tables des Pirouettes" from "Chorégraphie, ou l'art d'écrire la Dance par caractères, figures et signes" by R. A. Feuillet, Paris 1701. (3) Jean Georges NOVERRE (1727-1810) ballet master of the Grand Opera at Paris, who introduced reforms into dramatic ballet and was the author of "Lettres sur la danse et les ballets" (1760 and 1803). Copper-plate engraving by B. Roger, after P. N. Guérin.





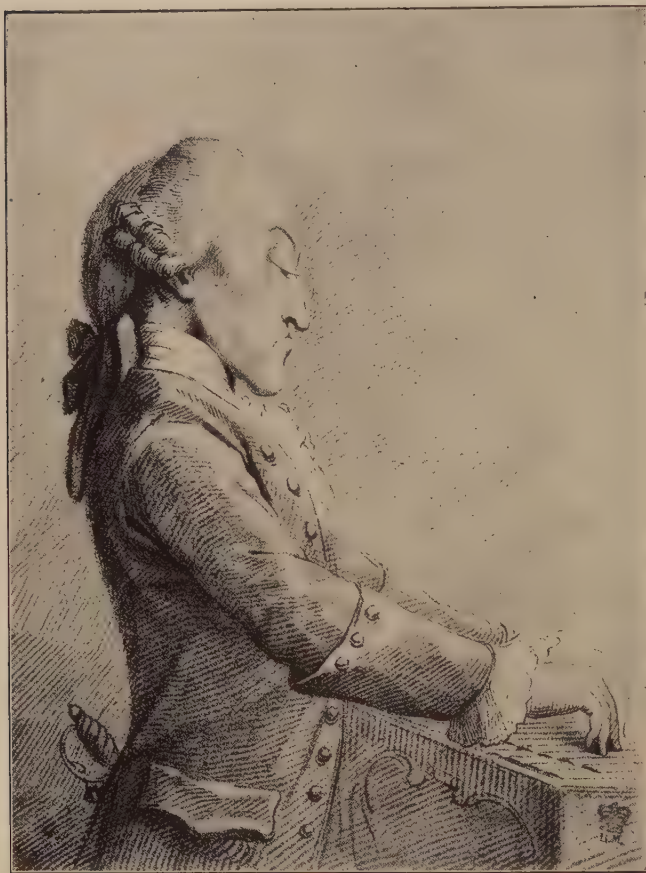
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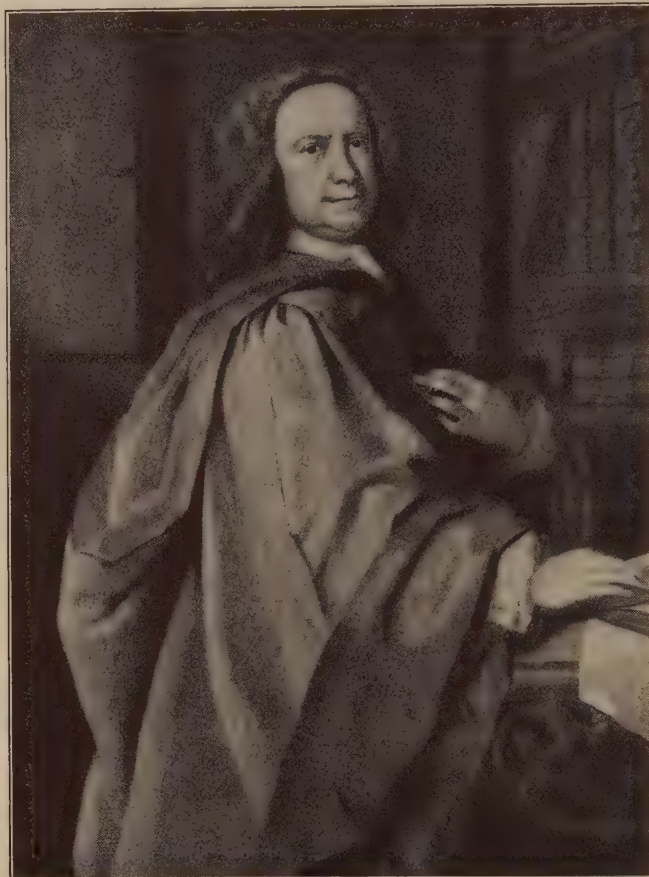
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(1) Nicolas Lancret: The dancer Camargo. Painting in the Museum at Nantes. Photograph by Les Archives Photographiques. (2) "Le bal paré". Etching by Antoine Jean Duclos after a drawing by his master Augustin de Saint-Aubin.

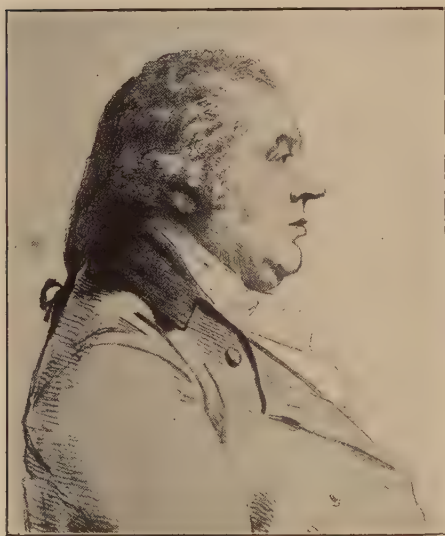




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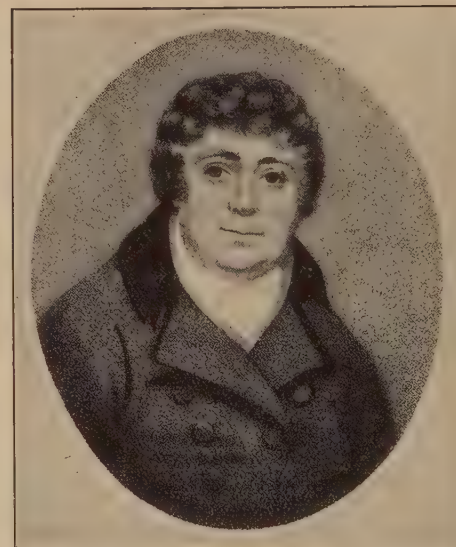
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(1) Thomas Augustine ARNE (1710–1778), composer of operas, the writer of the air of “Rule Britannia”. Etching (caricature) by Fr. Bartolozzi. (2) John Christopher PEPUSCH (1667–1752), a versatile composer who set the “Beggar’s Opera” to music (see p. 229). Unsigned oil painting. London, National Portrait Gallery. (3) William SHIELD (1748–1829), composer of operas and director of music at Covent Garden Theatre, London. Engraving by William Daniell (1809), after George Dance (1798). (4) Henry CAREY (c. 1690–1743), composer of ballads and ballad operas. Copperplate engraving by C. Grignion, after J. Worsdale. (5) Samuel ARNOLD (1740–1802), organist and composer of operas. Editor of Handel’s works. Stippled engraving on copper by Ridley (1813), after J. Arnold.





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Descriptive Pictures: (1) "Masquerades and Operas": Etching by William Hogarth (1724, second state: 1742). Satire on the success of Heidegger's Masquerades and the idolising of opera singers. (2) "The Beggar's Opera Burlesqued." Etching by William Hogarth, 1728. Satire on the enormous success of the English "Beggar's Opera", holding London society and Italian opera up to ridicule. (3) The Trial Scene (11<sup>th</sup> Scene of Act 3) from the "Beggar's Opera" by John Gay and J. C. Pepusch (London, 1728). Copperplate engraving by W. Blake, after W. Hogarth. (4) "A Sunday Concert". Unsigned etching. Satire on London virtuosos of the late 18<sup>th</sup> Century.

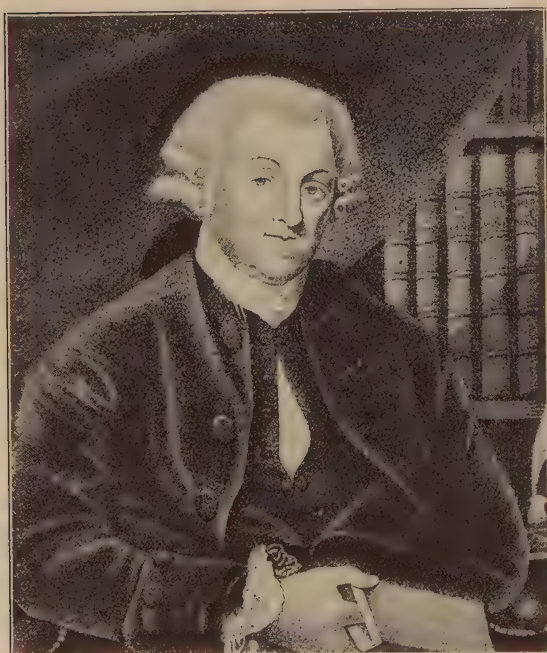




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(1) John BANISTER the Younger (c. 1663–1735), violinist and composer. Mezzotint by John Smith, after T. Murray. (2) William BOYCE (1710–1779), organist, composer to the King's orchestra and editor of the collection "Cathedral Music". Portrait in oils by Thomas Hudson in the Music School, Oxford. (3) John HAWKINS (1719–1789), author of "General History of the Science and Practice of Music" (London, 1776). Stippled engraving on copper by R. Clapp after Harding and J. Roberts. (4) Charles BURNEY (1726–1814) author of "General History of Music" (London, 1776–1789). Drawing by George Dance (1794). London, National Portrait Gallery.





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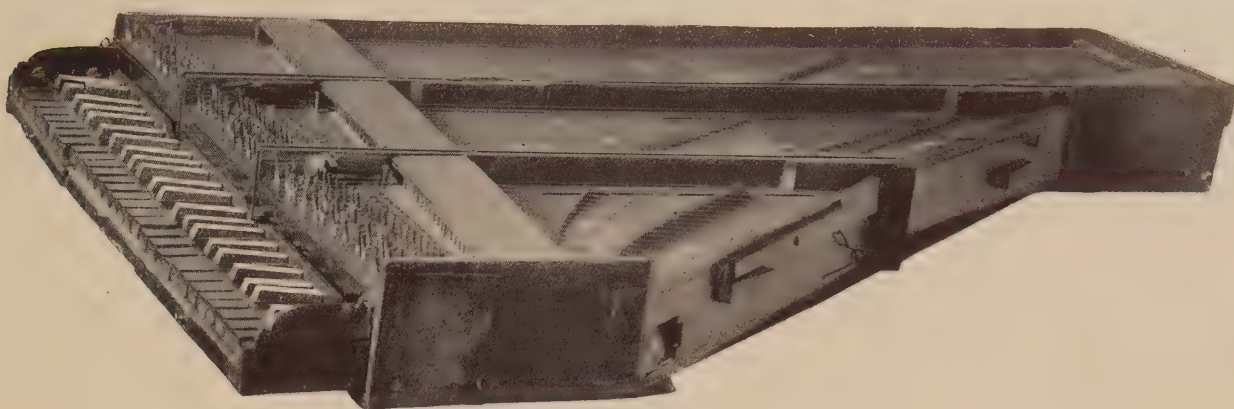
(1) "The Music Lesson". Drawing in red chalk by Thomas Gainsborough. London, British Museum. (2) Caricature of the viola da gamba virtuoso C. F. Abel (1725—1787). Etching by W. N. Gardiner, 1787. (3) The singer and lutenist Arabella HUNT (d. 1705). Mezzotint by John Smith (1706) after G. Kneller. (4) The infant prodigy Benjamin HALLET as violoncellist (1749). Mezzotint by J. MacArdell, after T. Jenkins.





(1) Unfretted clavichord in Louis XV style by Christian Gottlob Hubert, Ansbach, c. 1775. (2) Spinet shaped like a small piano by Johann Heinrich Silbermann, Strasburg, c. 1770. (3) Fretted clavichord by Johann Jacob Donat, Leipzig, 1700. All at Leipzig, Heyer Collection.





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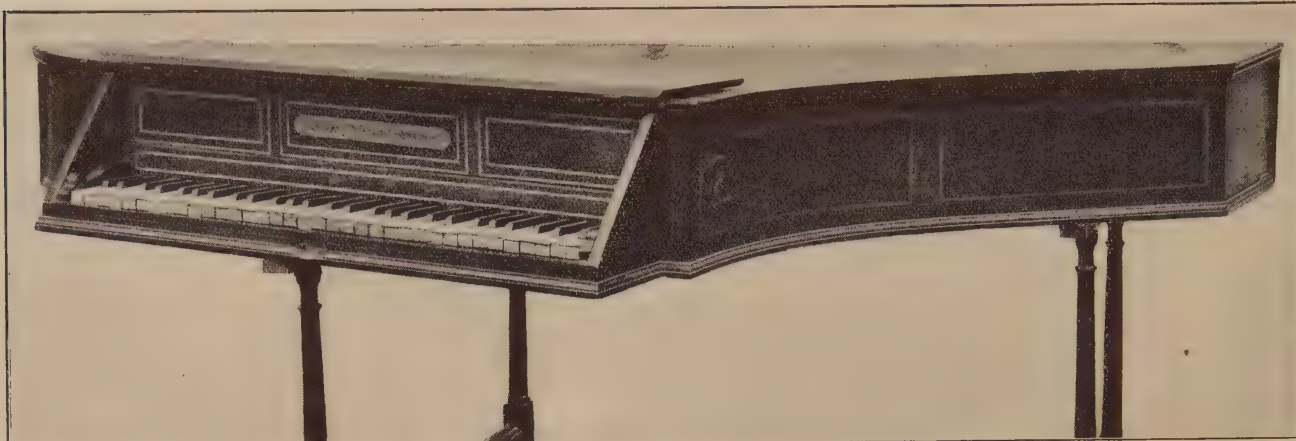


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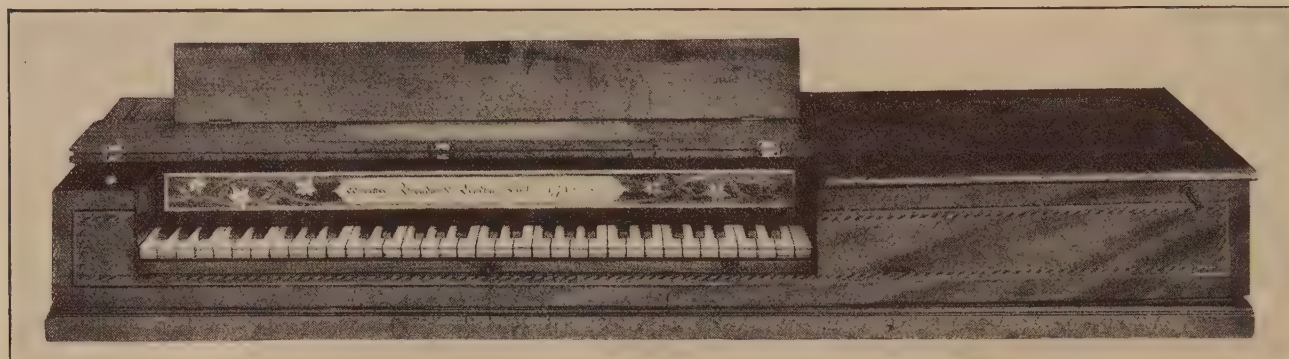
(1) "Clavecin brisé" ("Clavecin de voyage"), by Jean Marius, Paris, 1713. A clavier which, for the purpose of travelling, could be separated into three parts (royal privilege of September 18<sup>th</sup>, 1700). Frederick the Great is said to have taken a clavecin of this kind on his campaigns. Leipzig, Heyer Collection. (2) Two manual clavicembalo by Johann Heinrich Gräbner, Dresden, 1774. (As regards tone, one of the finest of the 18<sup>th</sup> century clavecins still in existence.) Leipzig, Heyer Collection.



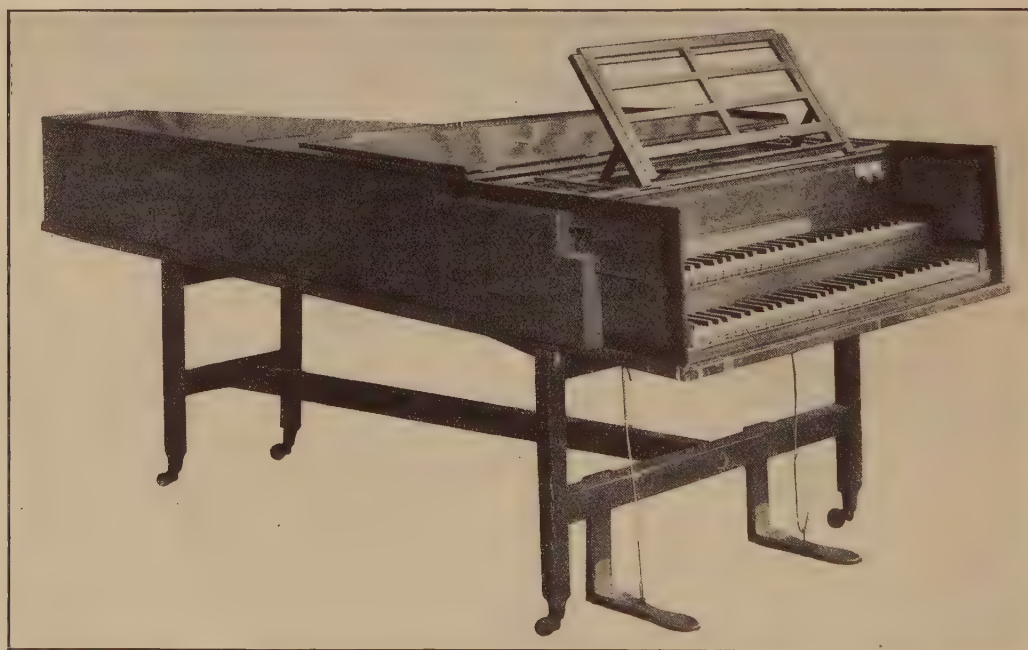
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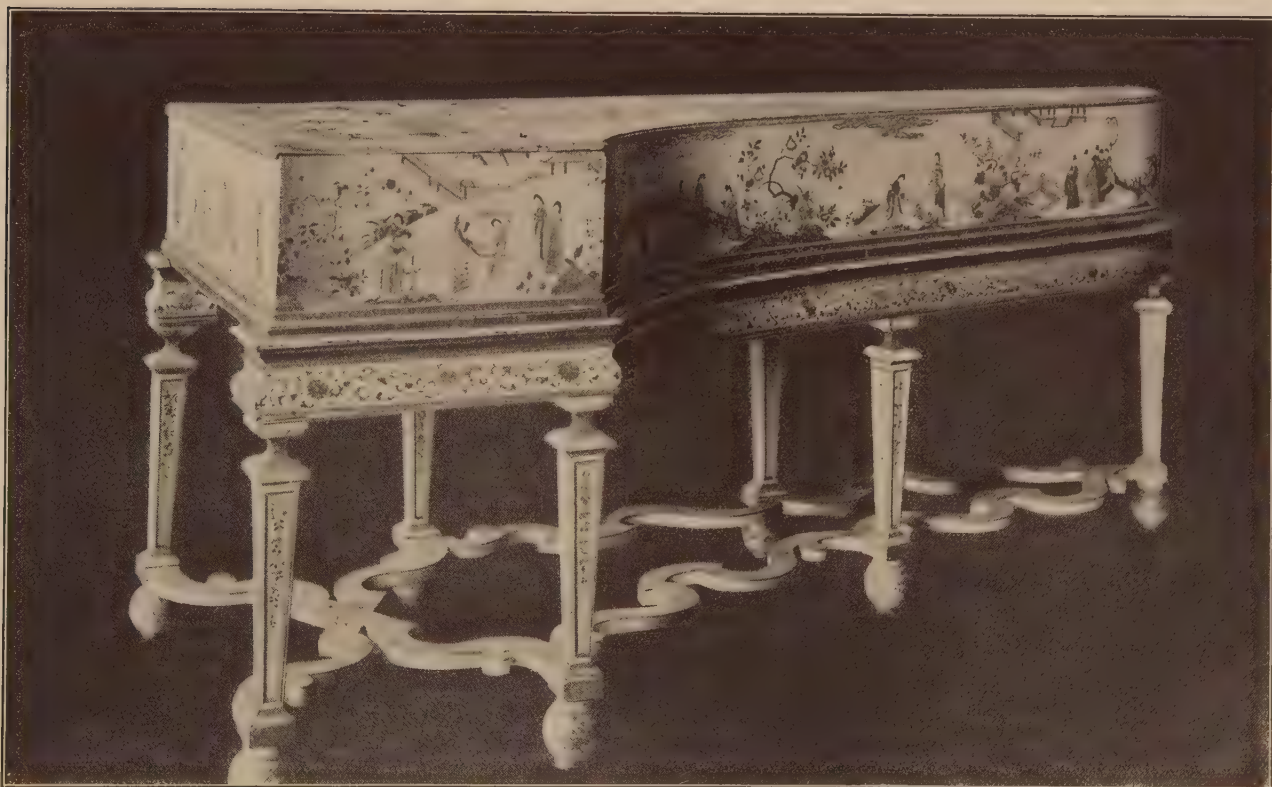


(1) Spinet by Joseph Mahoon; London, c. 1740. London, Victoria and Albert Museum. (2) Square piano (English table pianoforte) by John Broadwood, London 1774. London, Collection of Messrs. John Broadwood & Sons. (3) Harpischord with two manuals by Burkat Shudi (correctly: Burkhardt Tschudi, 1702—1773), London 1771, made for his daughter Barbara, wife of his successor, John Broadwood. London, Broadwood Collection.





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(1) Pianoforte ("Gravicimbalo col piano e forte") by the inventor Bartolomeo Cristofori, Florence, 1726. Leipzig, Heyer Collection (from the former collection of Alessandro Kraus, Florence). The invention of the hammer action about 1709 by the Clavier maker Cristofori, a native of Padua (1655—1731), was an event of overwhelming importance. During the second half of the 18<sup>th</sup> century it gradually superseded the old-fashioned makers of Clavier, Clavichord and Cembalo. (2) Pianoforte by Gottfried Silbermann, Freiberg, circa 1745, in the Castle of Charlottenburg. (cf. p. 267/2.) Cristofori's invention was established in Germany by the celebrated organ and clavier maker Silbermann, and spread from there into England and France. Photograph by the Staatliche Bildstelle, Berlin.





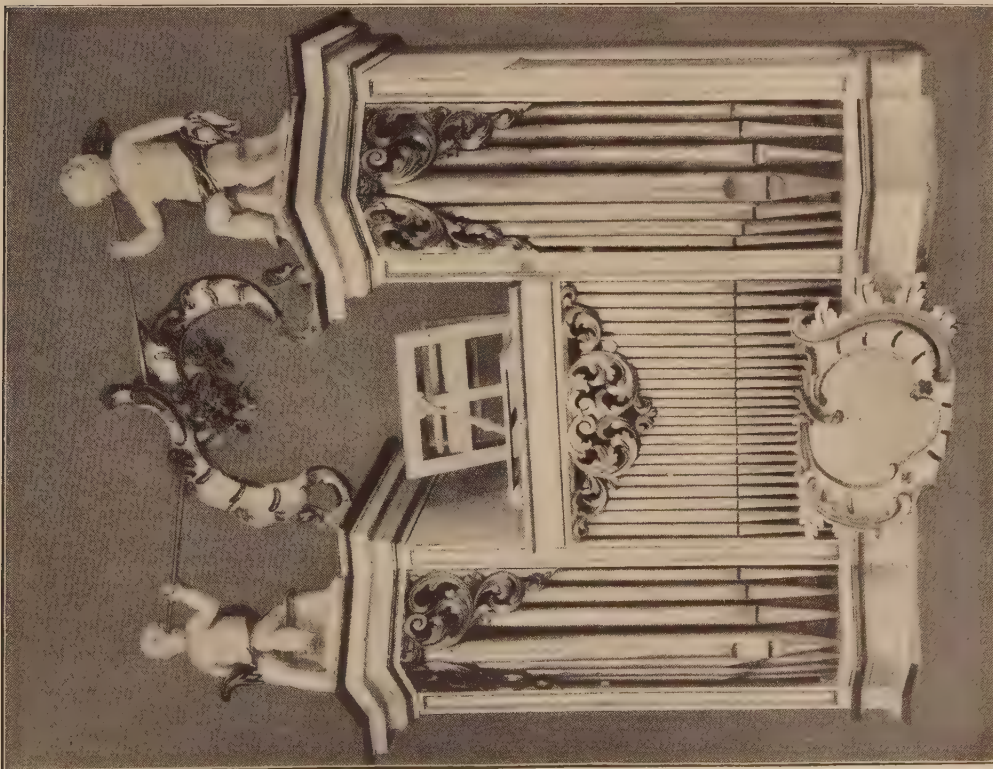
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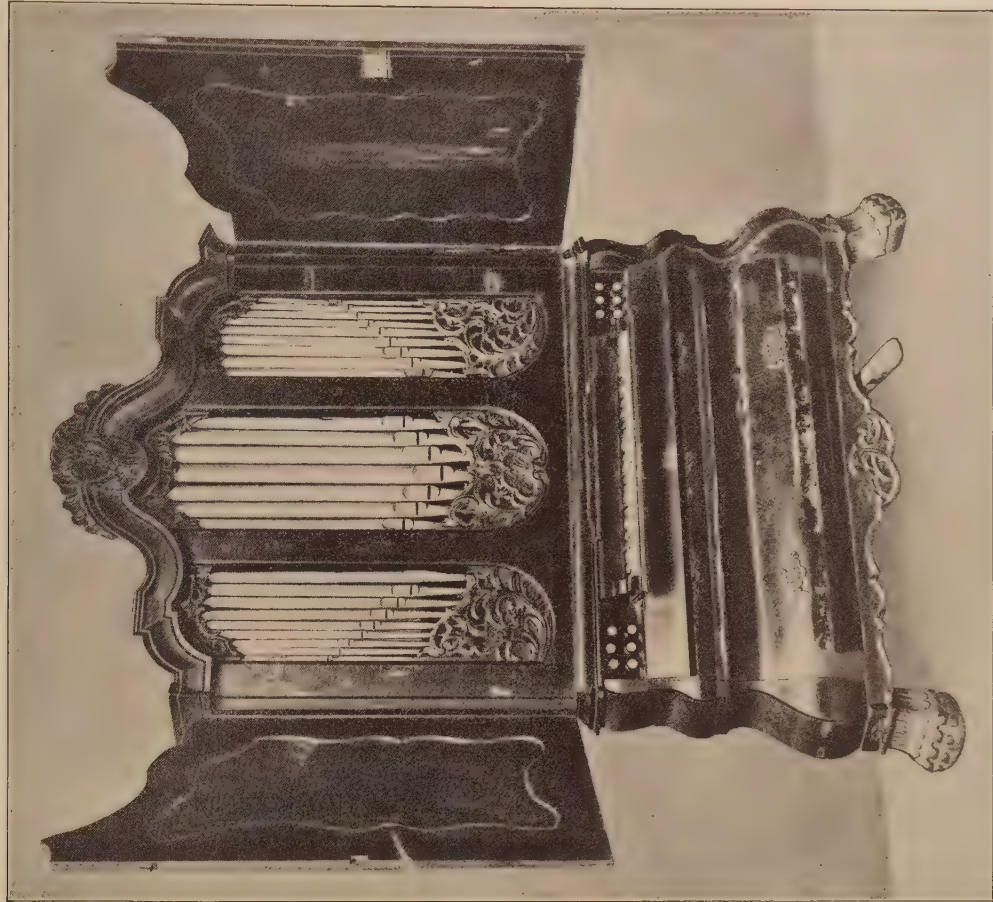
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(1) Louis Michel van Loo: "The Piano Concerto", Petersburg, Hermitage. Photograph by Hanfstaengl. (2) Johann Nicolaus Grooth: Chamber music at the Bavarian Court, with Prince Maximilian Joseph III (reigned 1745—1777), who was a noted composer, playing the violoncello. Painting dated 1758. Munich, Residenzmuseum. Photograph by Dr. P. Wolff, Frankfurt.





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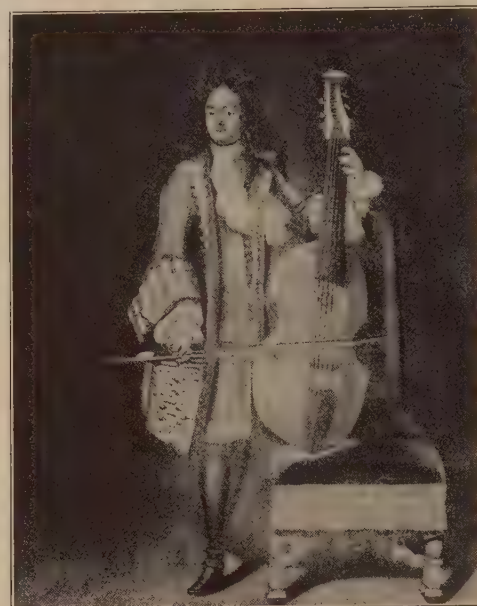
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(1) Organ by Gottfried Silbermann, Freiberg (cf. *Illus.* 2, p. 235), built 1723/24 for the Protestant church of Hilbersdorf, near Freiberg. Leipzig, Heyer Collection. (The only Silbermann organ owned by a Museum.) (2) Dutch positive organ, c. 1750–1770. From the former monastery of Schledenhorst, near Haldern, in the Rhine Country. Leipzig, Heyer Collection. (English chamber organ of 1786; see p. 264/1.)





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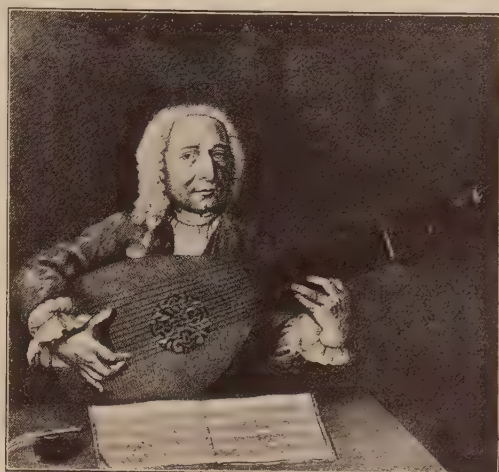
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(1) "Concert mécanique", an automatic instrument invented by R. Richard (Paris, 1769). Engraving by de Longueil, after Ch. Eisen. (2) Johann Schenk, the viola da gamba virtuoso of Düsseldorf and Amsterdam. Mezzotint by his brother Peter Schenk (1645–1715). (3) Madame Henriette de France (daughter of King Louis XV) playing the viola da gamba. Painting by Jean Marc Nattier (1754), in the Palace, Versailles. (4) Man playing the viola d'amore. Unsigned. Engraving, early 18<sup>th</sup> Century.





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- (1) "Dame de qualité jouant de la guitarre" (Lady of Quality playing the Guitar). Engraving by A. Trouvain, Paris, 1694.  
 (2) The lutenist Adam FALKENHAGEN (1697—c. 1765) playing the theorbo. Engraving by J. W. Stör, Nuremberg, (1758?).  
 (3) Company engaged in music, "Concerted piece for tympanum, lute and German flute". Engraving, I. Danckerts.  
 (4) Woman harpist. Engraving ("L'accord parfait": "Perfect Harmony") by I. St. Helman, 1777, after J. M. Moreau the Younger. (5) Woman harpist. English colour engraving by William Bond after J. Russell.





(1) Copperplate engraving representing various instruments ("Academia Musicale") from the educational work "Reglas y advertencias . . . de tañer todos los instrumentos", by Pablo Minguet, Madrid, 1752—1754. (2) Theorbo by Johann Christian Hoffmann, instrument and lute maker to the Court, a friend of Joh. Seb. Bach. Leipzig, 1720. Leipzig, Heyer Collection. (3) Guitar by Gioacchino Trotto, 1792. Leipzig, Heyer Collection. (4) Neapolitan Mandoline by Vincenzo Vinaccia, Naples, 1774. Berlin-Halensee, Wildhagen Collection. (5) Theorbo by Sebastian Schelle, Nuremberg, 1774. Nuremberg, Germanic Museum.





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The Hamburg craftsman, Joachim Tielke (1641—1719), stands out as the most prominent maker of lutes and violins in Northern Germany. (1)—(5) Groups of instruments (showing fronts and backs) from the Heyer Collection at Leipzig: (1) Tenor-viol da gamba, 1699; (2) Cithern, 1694; (3) Lute, 1676; (4) Descant Viol, 1690; Tenor-viol da gamba, 1699. (6) Tenor-viol da gamba, 1689, from the Hamburg Museum für Kunst und Gewerbe. (7) and (8) Cithern and Guitar from the Victoria and Albert Museum, London. (9) Tenor-Viola da gamba (formerly attributed to Carlo Bergonzi, the pupil of Stradivarius) from the Heyer Collection, Leipzig.





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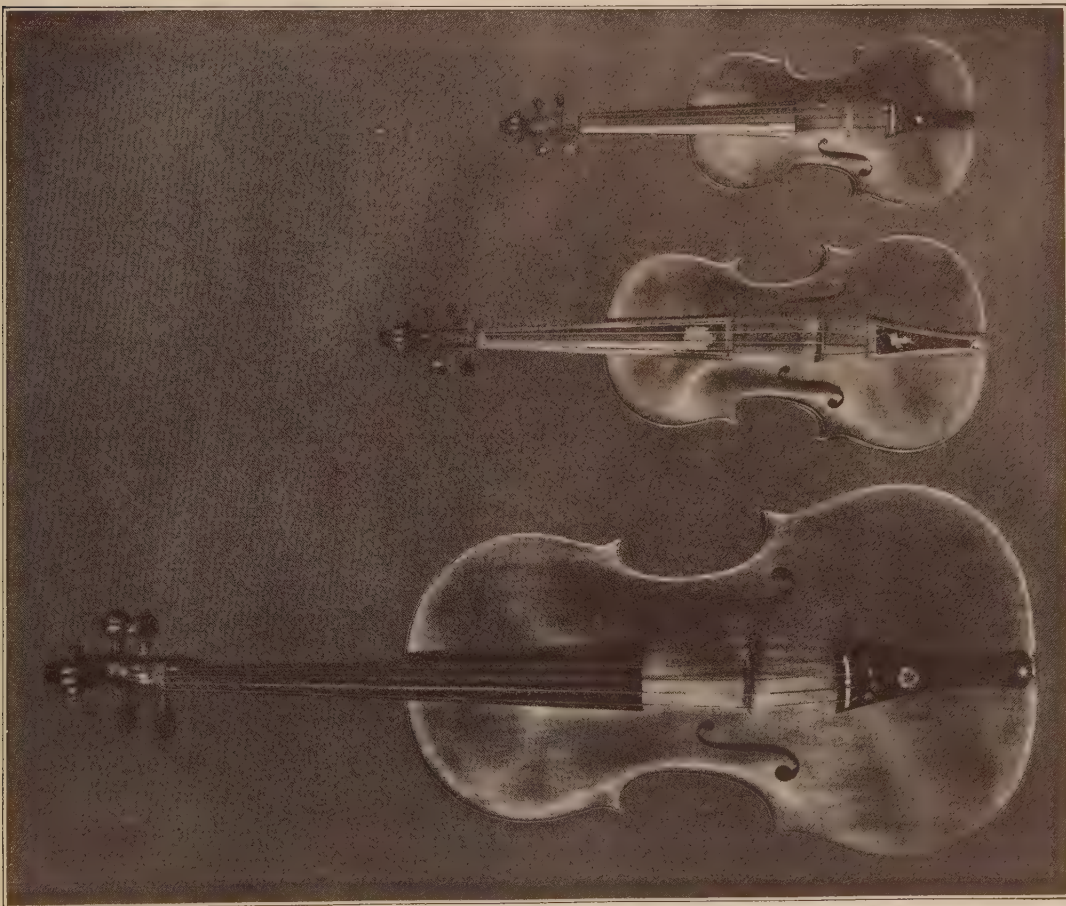
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(1) Viola d'amore (Liebesgeige) by Jacob Stainer, (cf. page 144, 3), Absam, near Innsbruck, 1661, from the Salzburg Museum. Pencil drawing by Adolph Menzel, 1887, in the Berlin National Gallery. (2) English viola d'amore of the oldest type. End of the 17<sup>th</sup> century, from the Victoria and Albert Museum, London. (3) Pardessus de viole, five-stringed descant viol by Colin (or Collin), from Mirecourt, second half of the 18<sup>th</sup> century; from the Wildhagen Collection, Berlin, Halensee. (4) English viol (Liebesgeige), with seven playing strings and fourteen sympathetic or aliquot strings by Johann Ulrich Eberle, Prague, 1739, from the Wildhagen Collection in Halensee, Berlin. (5) Baryton (Viola di Bardone, the bass instrument of the Viola d'amore), by Jacques Saintpre (Saint-Preux?), Berlin, 17<sup>th</sup> century. Probably from the collection of J. J. Quantz. From the Victoria and Albert Museum, London.





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The art of violin-making associated with the name of Cremona reached its zenith in the greatest of all craftsmen in this field, the incomparable Antonio Stradivarius. (1) — (3) Violoncello of 1690, Viola of 1690, Violin of 1716, three instruments made for the Medici family. From the Museo del R. Istituto L. Cherubini, Florence (Photograph by Brogi) (4) Autograph letter concerning the delivery of a violin, dated Cremona, August 23, about 1715. The second of the only two Stradivarius letters as yet found. Formerly at the Heyer Museum, Cologne, now Mannheim, Dr. F. Reuther. From the Carlo Lozzi Collection, Rome.

Almo L. Cherubini  
 No ho trovato Violino più  
 presto he l'usa da spectare  
 Qual che persona suoga ora  
 me l'apporto il padre l'ore  
 De Simonin quel lo creogna  
 me ha promesso de far  
 aver subito la v. l. qual pre  
 god. e. mendicando de me  
 lo mandare più presto l'apporto  
 che da me l'apporto l'apporto per  
 non te ne parli. L. L. L.  
 Le sue mense a L. L. L.  
 Cremona 23 Agosto

Humilis e devotissimus Am. Stradivari

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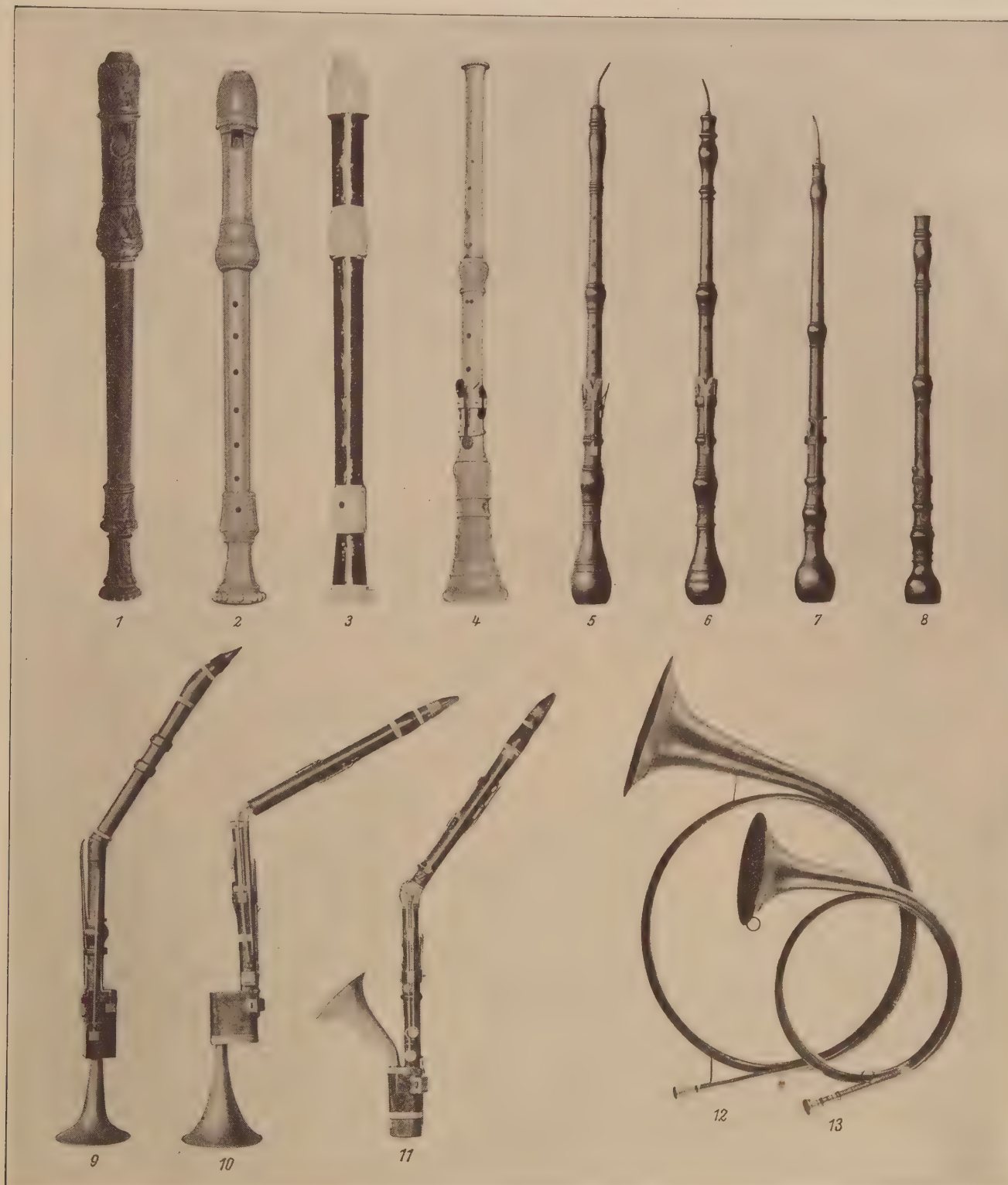
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1) Jacques (not Louis) Hotteterre le Romain (died about 1760), flute-player to the King under Louis XIV. and Louis XV. Engraving by Bernard Picart from Hotteterre's "Principes de la flute... et du hautbois", Paris, 1707. (2) Method of holding the Flute-à-bec or Flute douce. Etching by B. Picart, from the same work. (3) Janos Kupetzky (1667—1740): "Der Blockflötenblaser" — "The Player on the Flute-à-bec" (self-portrait?), from the Museum der bildenden Künste, Budapest. (Photograph by Hanfstaengl). (4) J. Kupetzky: "The Player of the German Flute". About 1730. From the Germanic Museum, Nuremberg. (Photograph by Christof Müller, Nuremberg).





(1) Flute-à-bec by J. W. Oberlender. About 1700. (2) Flute-à-bec of ivory by Anciuti, Milan, 1740. (3) Flute-à-bec of tortoiseshell by P. Bressan, England, about 1720. (4) Oboe of ivory by Anciuti, Milan, about 1740. (5) Alto Oboe (in F, forerunner of the English Horn), Germany, beginning of the 18<sup>th</sup> century. (6) Alto Oboe by J. Denner (the son), Nuremberg, about 1720. (7) Oboe d'amore (in A) by J. H. Eichentopf, Leipzig, about 1730. (8) Oboe from the 19<sup>th</sup> century. (9)–(11) Three Bassethorns (Alto Clarinets in F with so-called Bassetklappen, Mozart's favourite instrument) from the end of the 18<sup>th</sup> and beginning of the 19<sup>th</sup> century. (12) Hunting-horn (großes Jagdhorn) by Jacob Schmid, Nuremberg. (13) Hunting-horn by Johann Wilhelm Haas, Nuremberg, about 1720. Illustrations 1, 12, 13: Germanic Museum, Nuremberg; illustrations, 2–4, Victoria and Albert Museum, London; Illustrations 5–11, from the Heyer Collection, Leipzig.





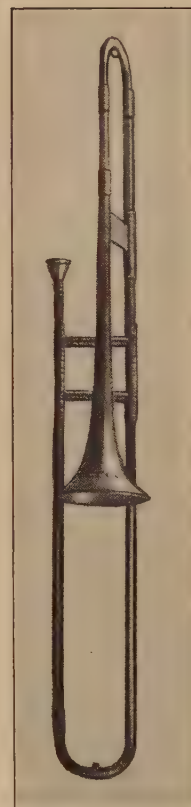
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(1) Huntsman with pack. Engraving by Martin Elias Ridinger, after Johann Elias Ridinger. (2) German Snare Drum (Schnürtrommel) with coats-of-arms in colour, 1777. London, in private possession. (3) Trumpeter and Drummer. Unsigned engraving from the 18<sup>th</sup> century. (4) Trombone (Tenor trombone in B<sup>b</sup>) by Friedrich Ehe, Nuremberg, first half of the 18<sup>th</sup> century, Germanic Museum, Nuremberg.





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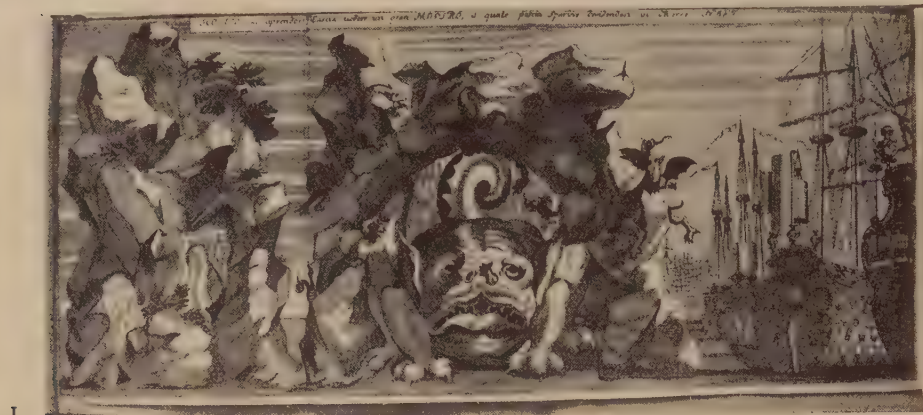
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(1) "The Concert." Etching by Antoine Jean Duclos after Aug. de Saint Aubin. (Cf. page 227, 2). (2) "The Concert": A calendar engraving by W. Jury. (3) Clavichord player. Copper engraving by Joh. Aug. Rosmäsler. (Title vignette to the first collection of "Clavier und Singstücke verschiedener Art" by Joh. Wilhelm Häßler, Erfurt, 1782). (4) and (6) "Song" and "Music". Copper engravings by Daniel Chodowiecki. (From the series "Occupations des Dames"). (5) The Serenade. (Pochette or Kit, Lute, Violin). Unsigned German engraving of about 1700.





(1) A Scenic Design ("A Great Monster") for the Operatic Fantasy, "Angelica, Vincitrice d'Alcina", of Johann Joseph Fux, Vienna, 1716. (Cf. page 254). Text by P. Pariati, produced by Ferdinando Galli-Bibiena. Unsigned engraving after F. Galli-Bibiena. (2) Shadow Scene from the Opera, "Die römische Unruhe oder Die edelmütige Octavia", ("The Roman Upheaval and the Heroic Octavia") of Reinhard Keiser, Hamburg, 1705. Text by Barthold Feind. (3) A Martyrdom Scene from the Opera (or Musical Tragedy), "Die kleinmütige Selbstmörderin Lucretia oder Die Staatstorheit des Brutus" by Reinhard Keiser, Hamburg, 1705. Text by Barthold Feind (Cf. page 249).



I

Ex  
Biblioth. Regia  
Berolinensi.

• eine Oper für das Hamburgische Theater  
nach der Poesie von Hundt,  
in Musik gesetzt von Reinhard Krieger,  
1704.  
(Von seiner eigenen Hand.)

3

Reinhard KEISER (1674—1739) was the composer most in vogue at the Hamburg Opera House when it was at its height at the beginning of the 18<sup>th</sup> century. He was preceded by Kusser and followed by Handel and Mattheson. He wrote no fewer than 116 operas and other pieces for that great institution. (1) Page 1 of the most popular aria from the opera "La forza della virtu oder Die Macht der Tugend", Hamburg, 1701. (2) and (3) List of cast and opening page of autograph copy of the score of the Opera "Nebucadnezar" (Libretto by Friedrich Hunold), Hamburg, 1704. From the State Library, Berlin.





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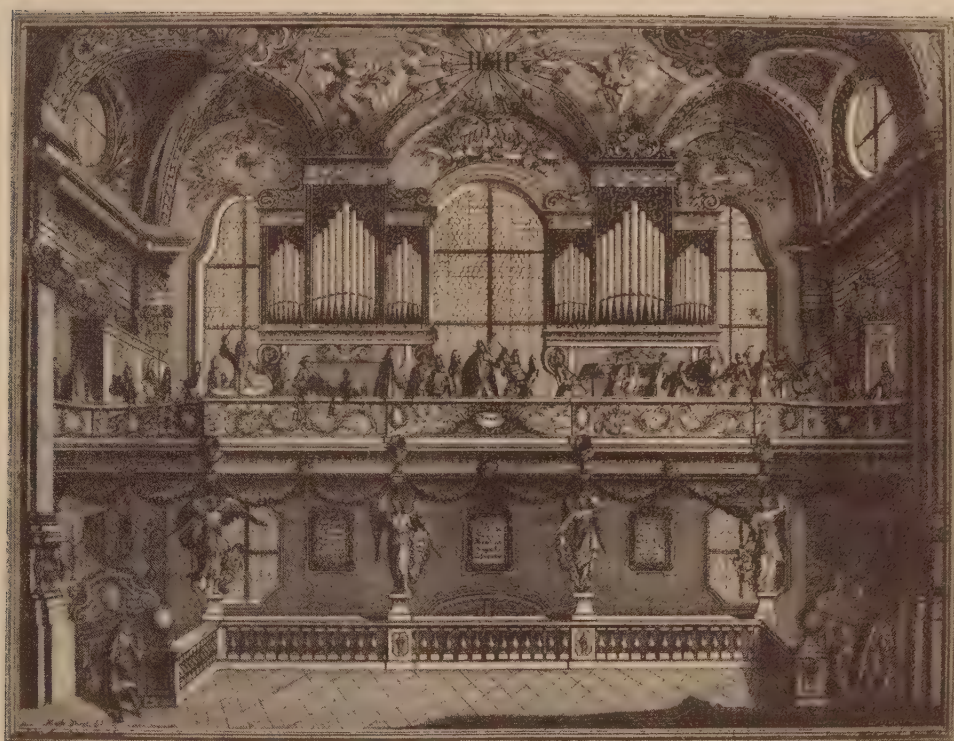


Johann Adolph HASSE (1699—1783), Saxon Hofkapellmeister at Dresden in 1731 and subsequent years, was one of the most celebrated composers of his time and — despite his German origin — was, in conjunction with the librettist, Pietro Metastasio, the most brilliant exponent of Italian Opera in the 18<sup>th</sup> century. (1) and (2) The Opera Singer Faustina Hasse-Bordoni (1700—1781) and her husband Johann Adolph Hasse. Pastel portraits by Felicitas Hoffmann, née Sartori (d. c. 1760, pupil of Rosalba Carriera), Dresden Gallery. (From photographs supplied by the Gallery). (3) Illustration and title-page from the book of the words of Hasse's Festival Play "Il Trionfo di Clelia" (Libretto by Metastasio), Vienna, 1762. Engraving by A. Tischler, after de la Pégna.



Autograph score of Mass movement "Et incarnatus est" for choir and orchestra. The score includes staves for C. (Cantus), F. (Fagott), 1. V. (Violoncello), 2. V. (Violoncello), N. a. (Niedrige A), S. (Soprano), C. (Cantus), T. (Tenor), A. (Alto), and a Largo section. The lyrics "Et incarnatus est de spiritu sancto ex Maria Virgine" are written under the S. staff.

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(1) Johann Adolph Hasse (1699–1783): autograph score of Mass movement "Et incarnatus est" for choir and orchestra, from the State Library, Berlin. (2) Musical recital in a church (choir, orchestra and two organs). An Augsburg engraving by Joh. Aug. Corianus, after Mathias Disel.





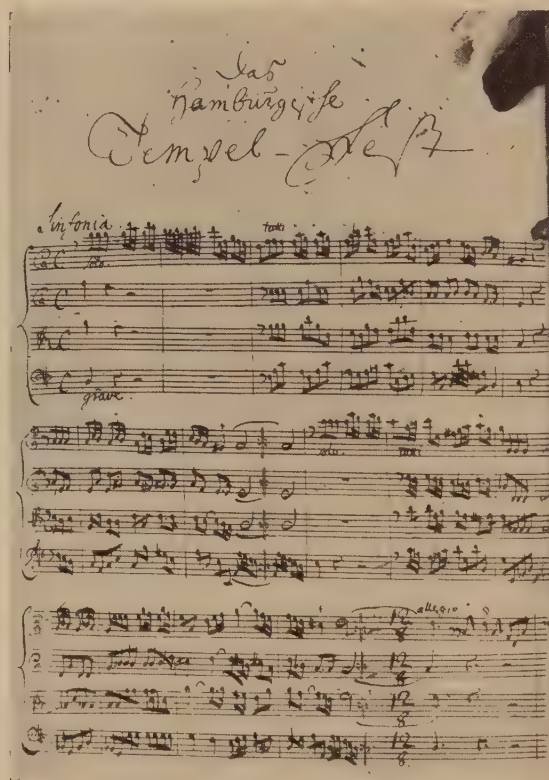
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Das  
Hamburgische  
Tempel = Fest  
wunder,  
wie in Hof- Kirchen  
Dom = Capitul  
J. Sept. Anno 1717. d. 17. Junii  
Jero. Fährhofs  
Jhren = 88. 8. 8.  
Fährhofs beyng,  
Musicalij entworfen  
von  
Mattheson,  
Vicar.

3



4

(1) Johann MATTHESON (1681–1764), Musical Director and Canon of the Cathedral at Hamburg, composer and author, notable for his versatility and progressive ideas. Mezzotint by Joh. Jacob Haid after Joh. Sal. Wahl. (2) The Hamburg Town Councillor, Barthold Heinrich BROCKES (1680–1747), the author of the "Passion" set to music by Keiser (1712), Handel and Telemann (1716) and Mattheson (1718). Engraving by Chr. Fritzsche. (3) and (4) Title-page and opening page of Mattheson's cantata "Das Hamburgische Tempelfest", Hamburg, 1717. Autograph score. From the State and University Library, Hamburg.

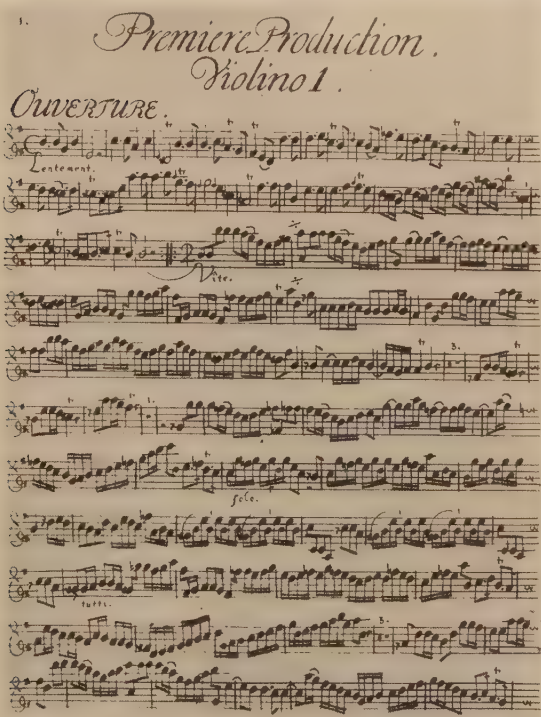




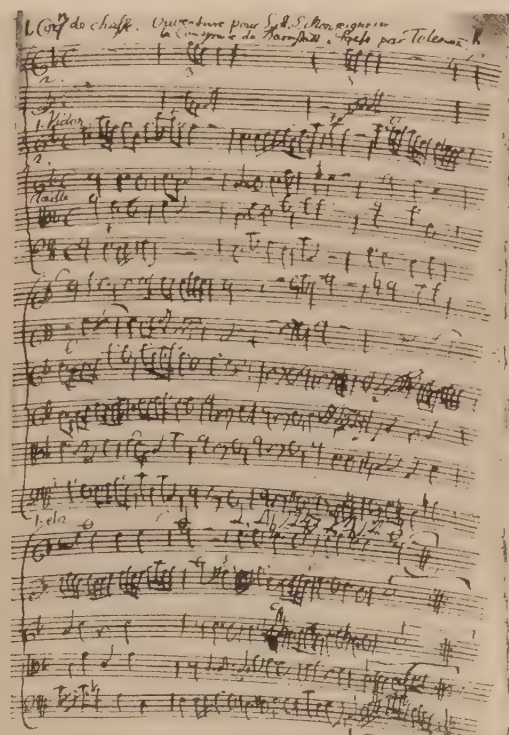
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Georg Philipp TELEMANN (1681–1767), municipal director of music at Hamburg from 1721, was the most considerable German composer of the century, next to Handel and Bach, and was in his day far better known and more esteemed than the creator of the “Matthew Passion”. (1) Daniel EBERLIN (c. 1630–1692), composer and conductor, first of Telemann’s fathers-in-law. Etching [by Strauch, from E.’s Violin Trios. Nuremberg 1675]. (2) Portrait of Telemann. Mezzotint by V. D. Preisler, Nuremberg, 1750, after Ludwig Michael Schneider. (3) Page 1 of the “Tafelmusik” (“Musique de table partagée en 3 productions . . . à 7 instruments”), Hamburg 1733. (4) Page 1 of the Instrumental compositions (overtures, sinfonias, divertimenti, etc.), composed in his 86<sup>th</sup> year (1766) for the Landgrave Ludwig VIII of Hesse-Darmstadt. Autograph score. Berlin, State Library.

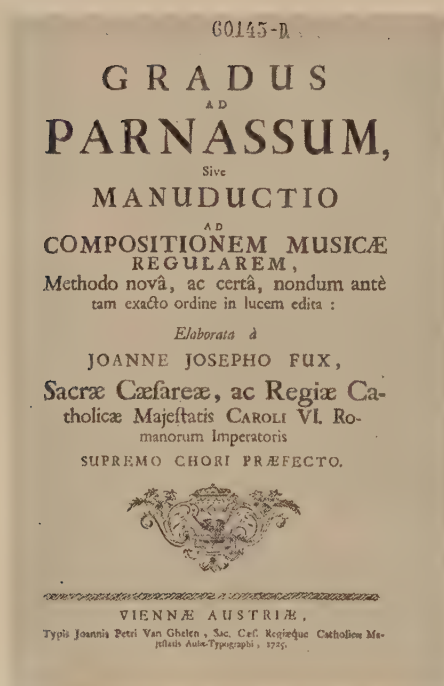




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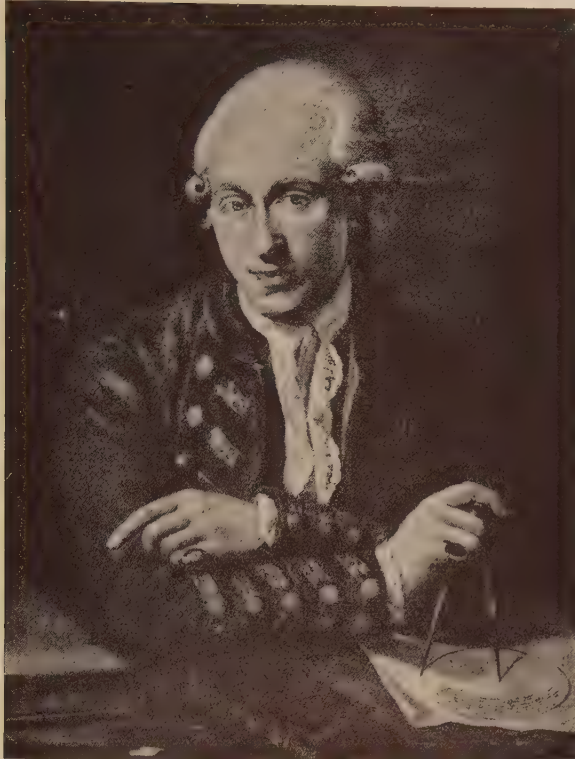
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(1) and (2) Engraved frontispiece and title-page to the "Gradus ad Parnassum" by J. J. Fux, Vienna 1725, the most widely-read theoretical work of the 18<sup>th</sup> century. (3) Portrait of the author Johann Joseph Fux (1660—1741, see p. 248, fig. 1), Hofkapellmeister and composer in Vienna. Lithograph [by H. E. Winther 1821]. (4) Title-page to "Generalbass in der Composition" by Johann David Heinichen (1683—1729), Electoral Hofkapellmeister at Dresden. Dresden 1728 (1<sup>st</sup> impression: 1711), a work reputed to be the best guide to a knowledge of thorough-bass.





1

# Musikalisches LEXICON

Oder

## Musikalische Bibliothec,

Darinnen nicht allein

Die Musici, welche so wol in alten als  
neuern Zeiten, ingleichen bey verschiedenen Natio-  
nen, durch Theorie und Praxis sich heroor gethan, und was  
von jedem bekannt worden, oder er in Schriften hinter-  
lassen, mit allem Fleiße und nach den vornehmsten  
Umsänden angeführt,

Sondern auch

Die in Griechischer, Lateinischer, Italianischer und  
Französischer Sprache gebräuchliche Musicalische Kunst  
oder sonst dahin gehörige Wörter,

nach Alphabetischer Ordnung

vergetragen und erklärt,

Und zugleich

die meisten vorkommende Signaturen  
erläutert werden

von

Johann Gottfried Walthern,

Büchl. Bachf. Hofe-Musico und Organisten an der Haupt-Pfarr-Kirche  
zu St. Petri und Pauli in Weimar.

Leipzig,

verlegt Wolfgang Deet; 1732.

Mit eigenhändigen Inschriften von dem berühmten  
Mattheson in Hamburg.

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4

(1) Johann Gottfried WALTHER (1684–1748), a friend of Sebastian Bach, organ composer, municipal and court organist at Weimar and writer on music. Oil painting in the Liceo Musicale di Bologna. (2) Title-page to Walther's fundamental "Musikalisches Lexikon", Leipzig, 1732. (Mattheson's hand-written copy in the possession of the State Library, Berlin). (3) Engraved frontispiece from Walther's "Lexikon", showing a musical performance in a church. (4) Johann KUHNNAU conducting a performance in the Thomaskirche at Leipzig. (See p. 179.) Engraved frontispiece to "Unfehlbare Engel-Freude oder Geistliches Gesang-Buch", Leipzig, 1710.

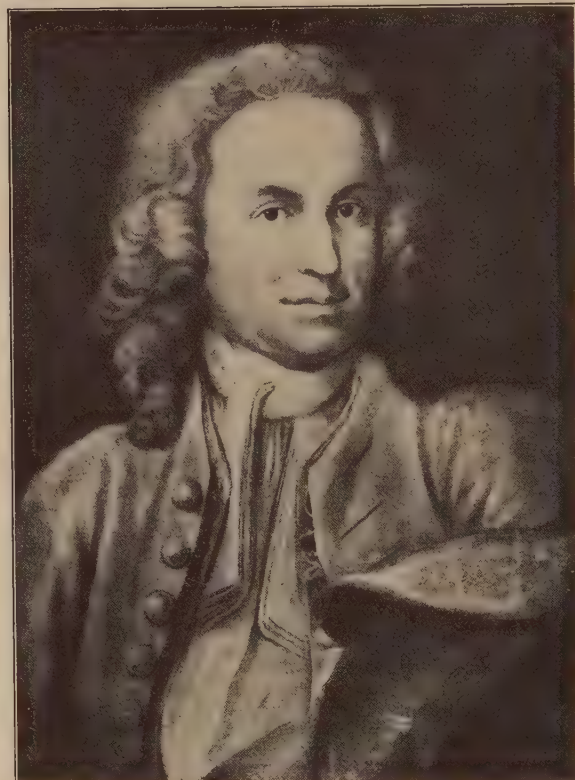




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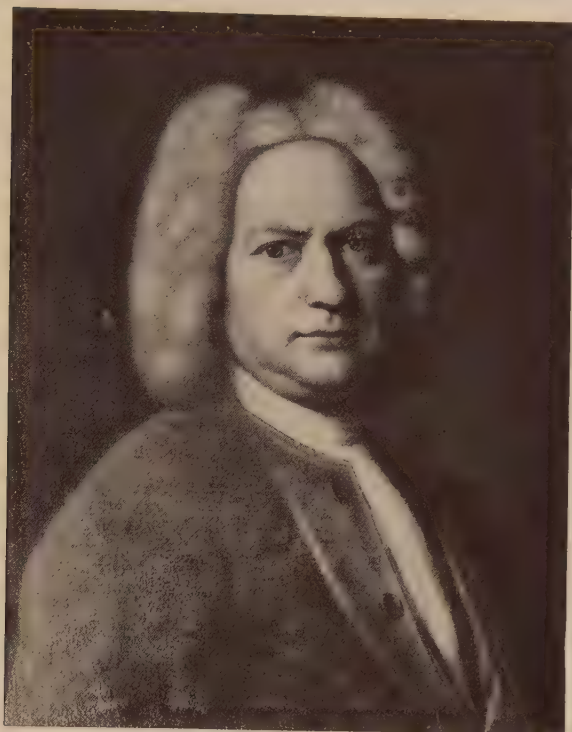
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(1) Birthplace of Johann Sebastian BACH (1685—1750) in the Frauenplan at Eisenach. (2) Bach's father, Ambrosius Bach (1645—1695), town musician of Eisenach. Oil painting of circa 1690 (from the effects of Carl Philipp Emanuel Bach), in the Music Department of the State Library, Berlin. (3) Johann Sebastian Bach in early life. Unsigned oil painting in the Town Museum at Erfurt. Photograph by E. Bissinger.

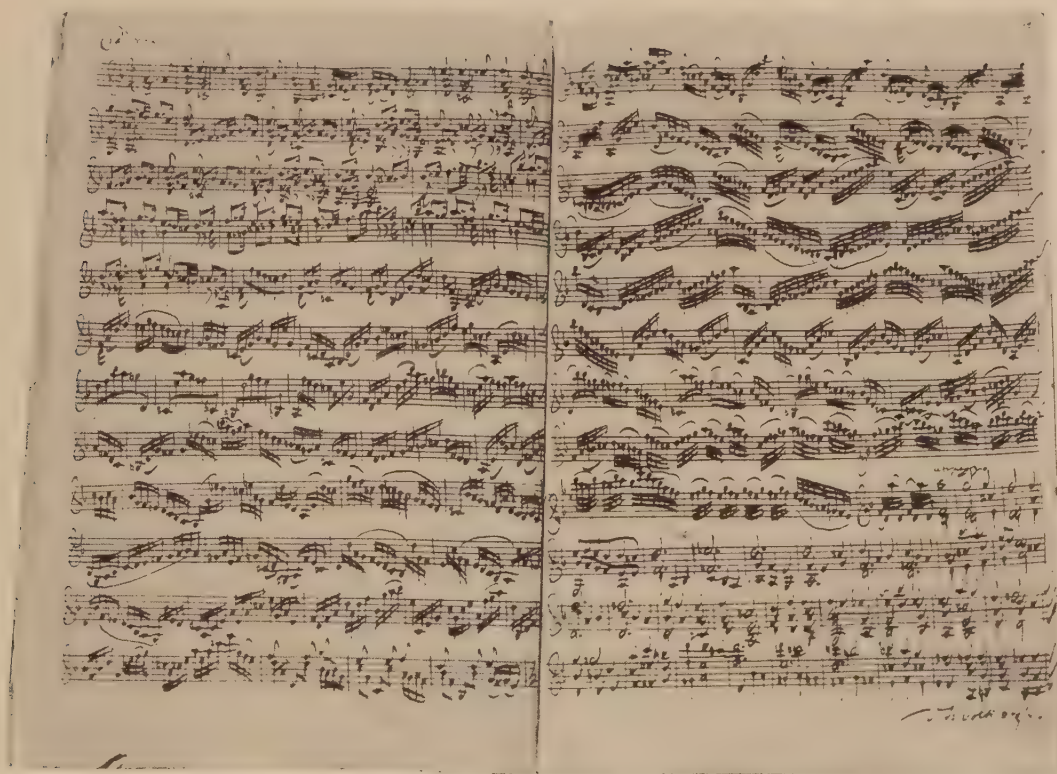




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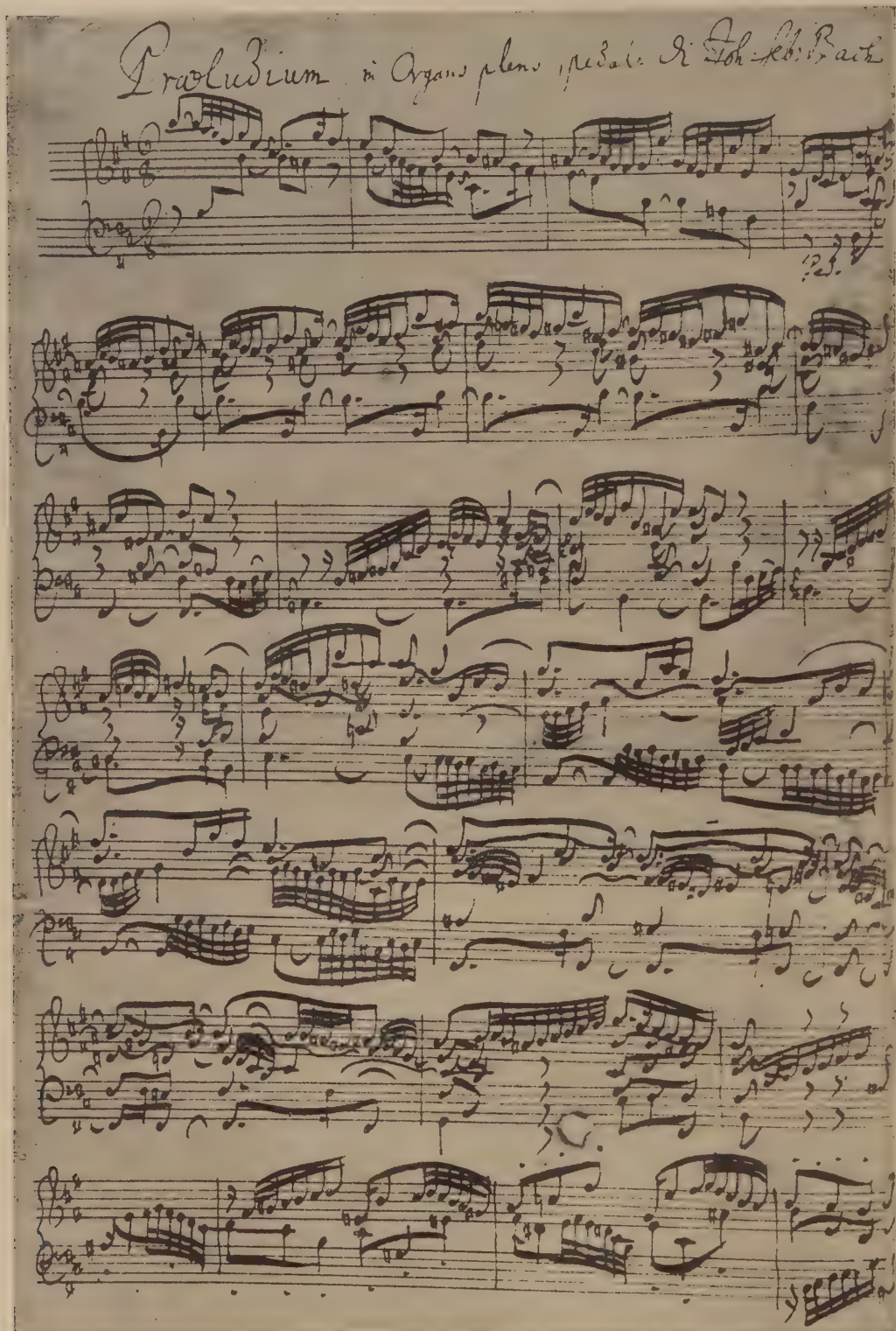
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(1) Johann Sebastian BACH, aged about thirtyfive (1720). Oil painting by Johann Jacob Ihle in the Bach-House Museum at Eisenach. (2) Portrait of Bach in his old age (1746). Oil painting by Elias Gottlieb Haussmann (from the Thomaschule) in the Stadtgeschichtliche Museum at Leipzig. (3) Chaconne ("Ciacconna"), variations on a ground bass) from the D minor Partita (No. 4) for violin alone. Autograph copy [c. 1730] by Bach's second wife Anna Magdalena, née Wülken, in the State Library, Berlin.





Johann Sebastian BACH: Prelude and Fugue in B minor for organ (Leipzig c. 1740). First music page of the autograph manuscript, which is one of the most beautiful of all that have been preserved. Formerly in the Heyer-Museum, Cologne.





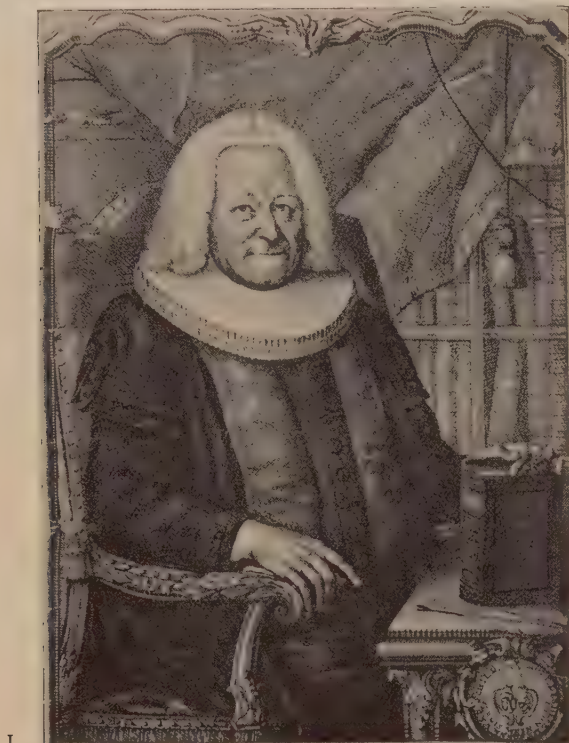
I

Handwritten musical score for a piece titled "Riccercar". The score is written for two manuals (2 Clavieren) and a pedal (Pedal). It features a complex, polyphonic texture with multiple voices and a prominent pedal line. The title "Riccercar" is written at the top. The score is marked "1." and includes a "Pedal" section.

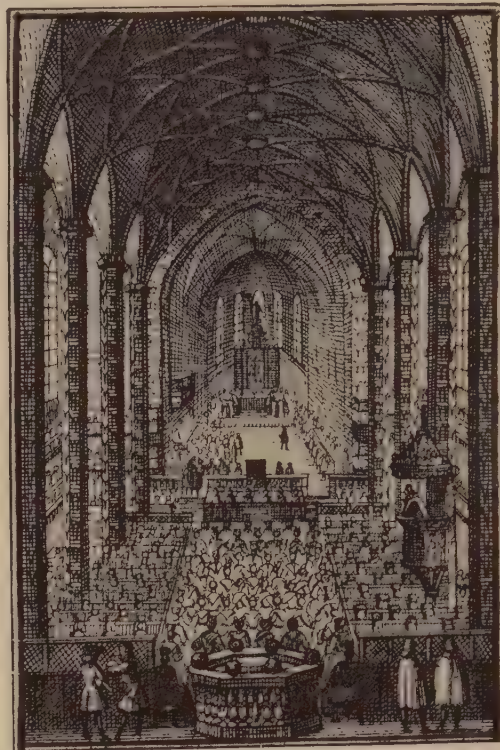
2

Works of J. S. BACH in contemporary printed editions: (1) Canonic Variations on the Christmas hymn: Vom Himmel hoch da komm' ich her, "vor die Orgel mit 2 Clavieren und dem Pedal". Nuremberg [1746], Balthasar Schmid. (Composed by Bach for his admission to the Leipzig Musical Society). (2) "Musikalisches Opfer Sr. Kgl. Majestät in Preussen gewidmet." (Fugues and canons on a theme of Frederick the Great.) [Leipzig 1747.] Engraved by J. G. Schübler.





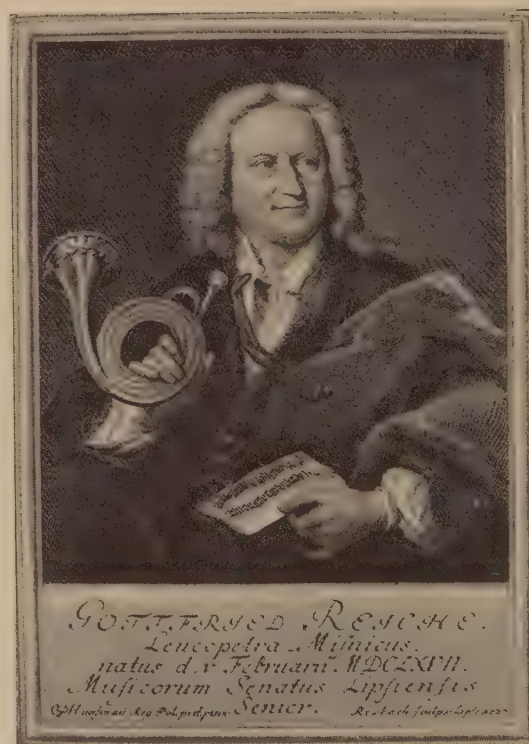
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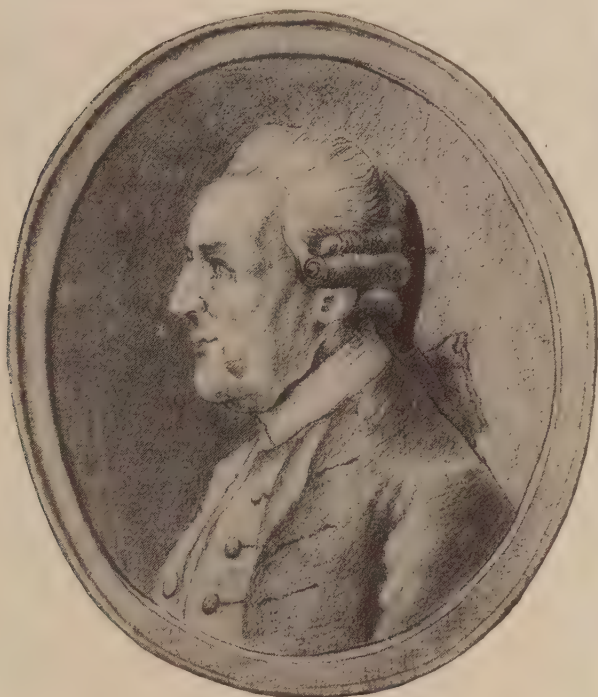
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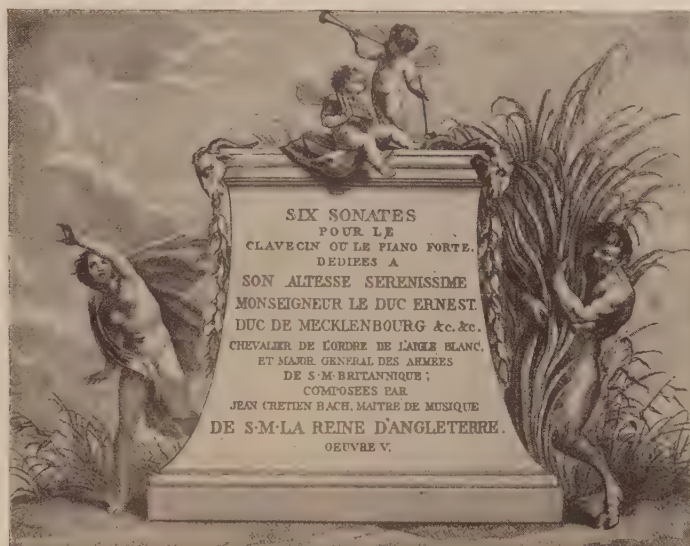
4

(1) Erdmann NEUMEISTER (1671–1756), chief pastor of the Johanniskirche in Hamburg from 1715 and author of the texts for Bach's choral cantatas. Engraving by C. Fritzsche. (2) Interior of the Thomaskirche in Leipzig at the beginning of the 18<sup>th</sup> century. Engraved title-page to "Unfehlbare Engel-Freude oder Geistliches Gesang-Buch", Leipzig, 1710. [See p 255, fig. 4.] (3) Thomaskirche and Thomasschule, Leipzig. Engraving by Krüger (from the "Ratsordnung der Schule zu S. Thomae", Leipzig 1723). (4) Gottfried REICHE (1667–1734), Council Musician of Leipzig, with a "Jäger trumpet" in the form of a posthorn, used for clarino parts. Engraving by C. F. Rosbach (1727) after the oil painting of E. G. Haussmann [in the Stadtbibliothek, Leipzig].

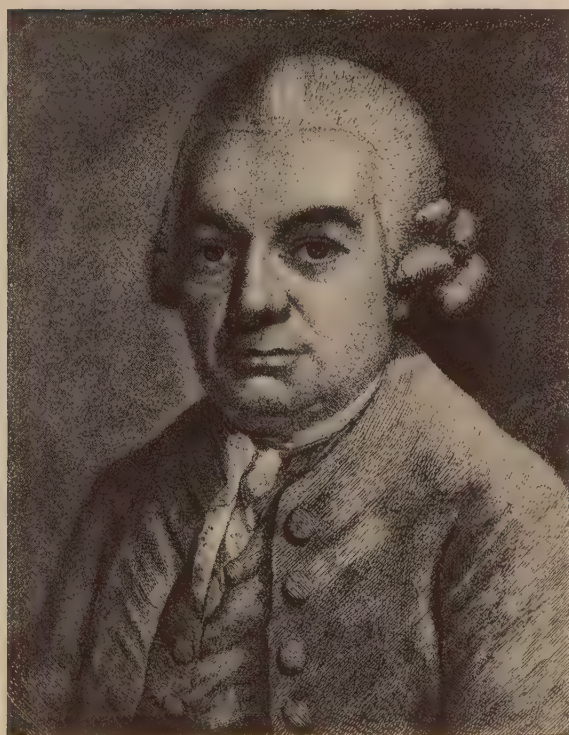




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3



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4

(1) Wilhelm Friedemann Bach (1710–1784), eldest son of Johann Sebastian Bach, known as the “Halle Bach”. Red chalk drawing by P. Gölle (1782) in the State Library, Berlin. (2) Carl Philipp Emanuel Bach (1714–1788), second surviving son of Bach, known as the “Berlin” or “Hamburg” Bach. Unsigned engraving [after the pastel portrait by Gottlieb Friedrich Bach]. (3) Engraved title to the pianoforte sonatas, opus 5, of Johann Christian Bach [London, c. 1770]. Engraving by Bartolozzi after G. B. Cipriani. (4) Johann Christian Bach (1735–1782), youngest son of J. S. Bach, known as the “Milanese” or “English” Bach. Oil portrait by Thomas Gainsborough in the Liceo Musicale di Bologna.





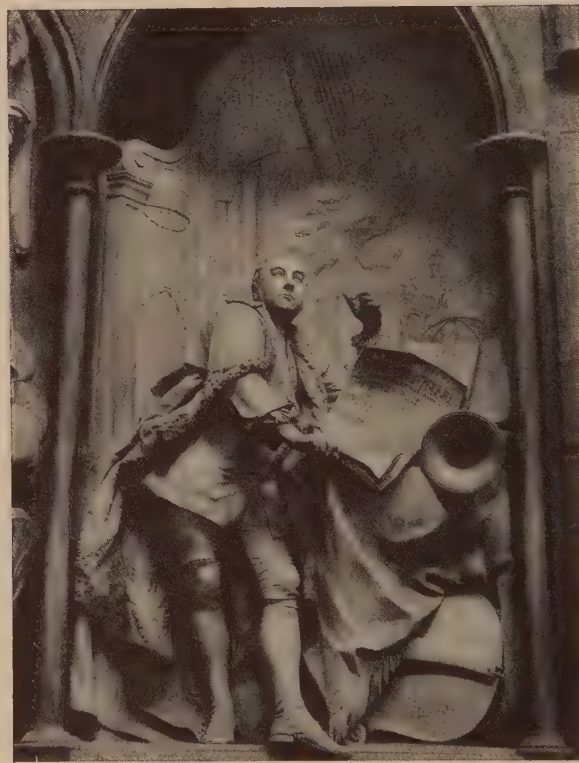
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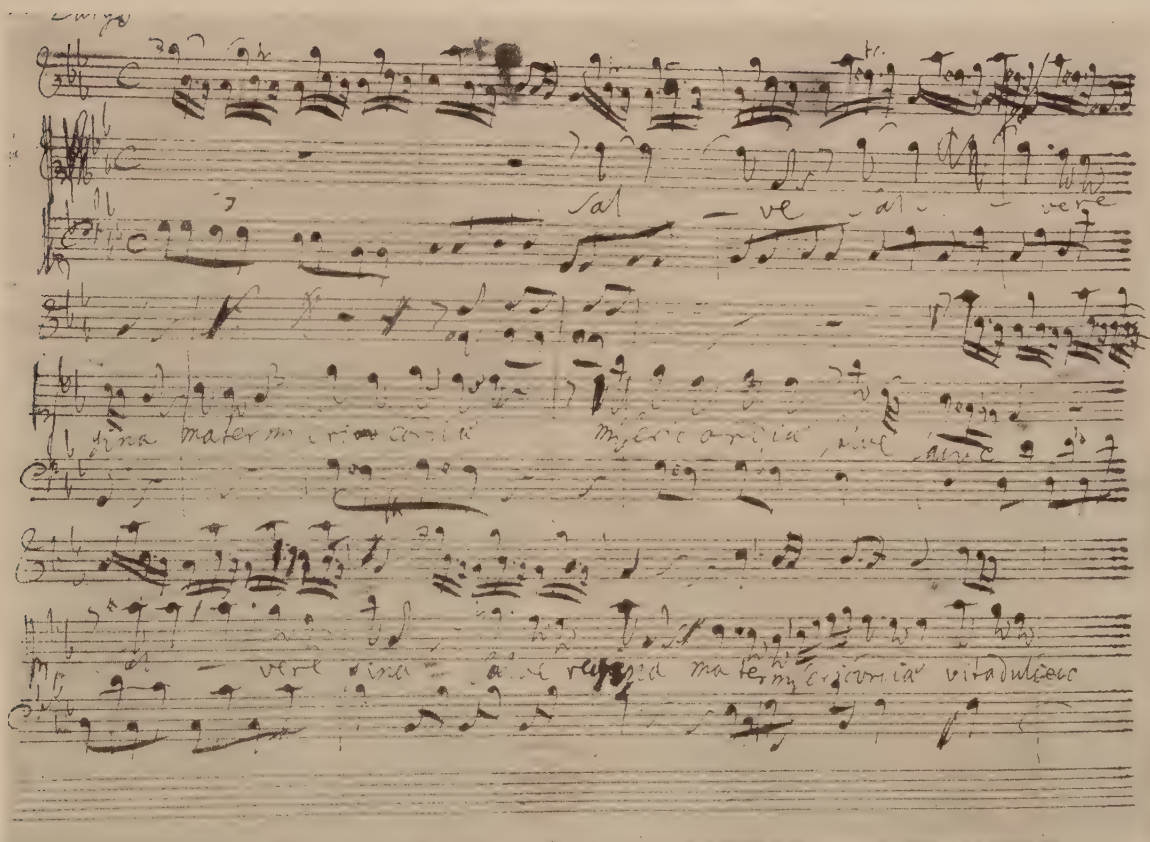
4

(1) The supposed birthplace of Georg Friedrich HANDEL (1685—1759) at Halle-an-der-Saale (Großer Schlamm No. 4). (2) Handel seated at the harpsichord, composing. Oil portrait by Philipp Mercier in the possession of P. Clemen of Bonn. [Another version of Lord Malmesbury's portrait at Heron Court.] (3) Oil portrait by Thomas Hudson, London, 1749, which Handel took with him on his last visit to Germany to present to his relatives in Halle. Hamburg. University and State Library. Photograph by Dr. P. Wolff, Frankfurt. (4) The Handel memorial erected in Westminster Abbey, London, in 1762. Standing figure in marble (with use of the death mask) by Louis François Roubiliac.





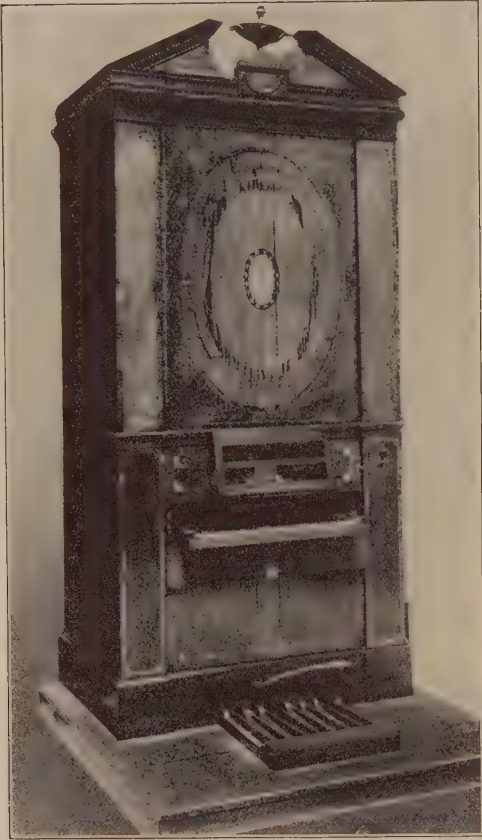
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2

(1) The great firework display to celebrate the treaty of Aix-la-Chapelle in the Green Park, London, on April 27, 1749, for which occasion Handel wrote his "Fireworks Music" for wind-band. Contemporary English engraving. (2) Handel's "Salve regina" for soprano and string orchestra, c. 1710. Autograph score in the State Library, Berlin.





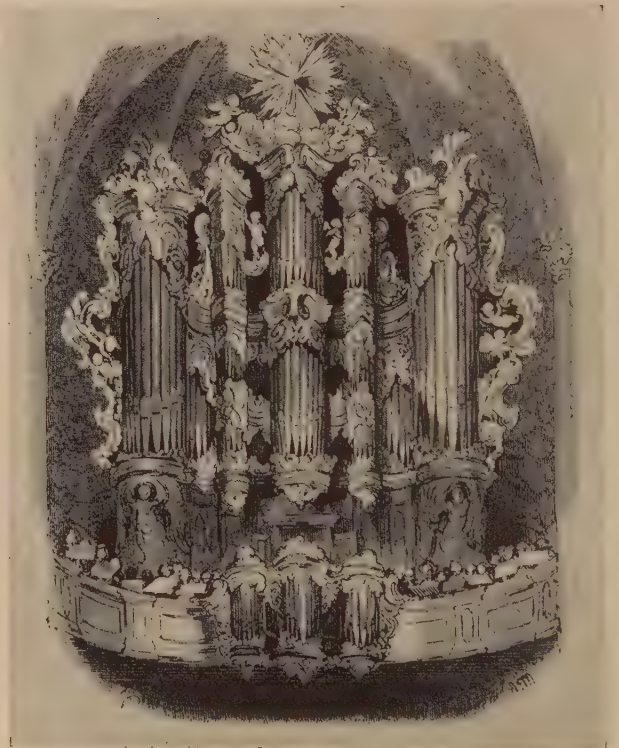
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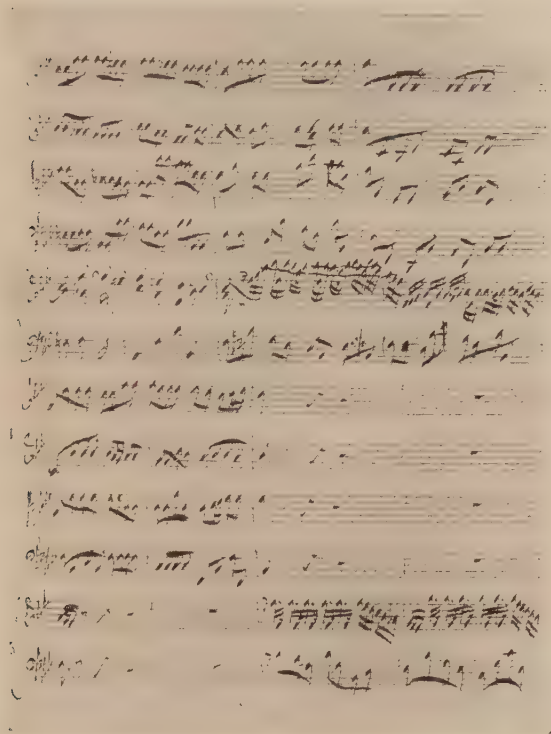
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4

(1) English chamber organ by Daniel Prior, 1786. London, Victoria and Albert Museum. (2) HANDEL among his players and singers at an oratorio performance. Contemporary drawing. London, British Museum. (3) The King's Theatre in the Haymarket, London's opera house in the time of Handel. Unsigned contemporary engraving. (4) Baroque church organ of the Handel period. Drawing by Adolf Menzel (woodcut from Franz Kugler's "Geschichte Friedrichs des Grossen", Leipzig, 1840).

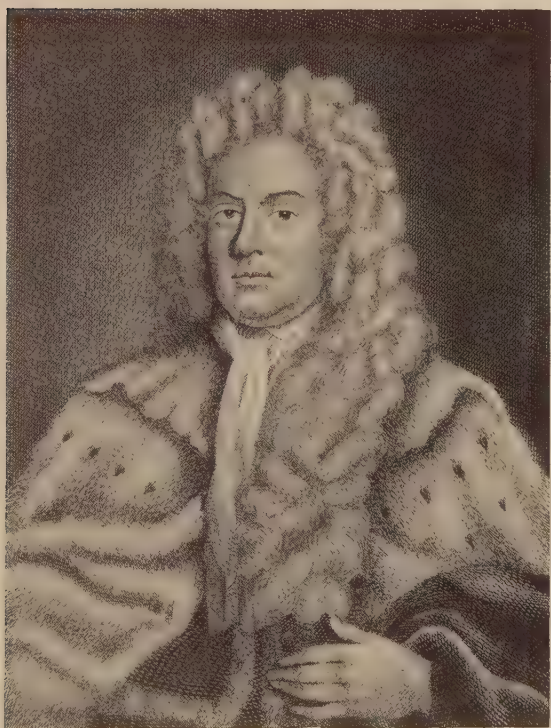




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4

(1) From Handel's organ concerto in G minor (Op. 4, No. 3 of the edition published by J. Walsh, London, 1738). Autograph score in the British Museum. (2)—(4) Members of Handel's circle. (2) Thomas MORELL (1703—1784), librettist of Handel's oratorios "Judas Maccabaeus" and "Joshua". Etching by James Basire after Hogarth. (3) James BRYDGES, Earl of Carnarvon, Duke of CHANDOS (d. 1744), whose chapel-master Handel was from 1718 to 1721. Engraving by Reading, after Dahl. (4) Aaron HILL (1685—1750), poet and author, who, as director of the Haymarket theatre, was the first to produce a Handel opera ("Rinaldo") in London (1711). Engraving by H. Hulsbergh, 1709.





I



2



3

English caricatures from the time of Handel: (1) "The Enraged Musician" (in the window, the conductor of the Italian opera in London, Gaetano PUGNANI. See p. 213, fig. 1). Engraving by Hogarth. (2) Caricature of HANDEL at the organ. Engraving after the caricature by Goupy. (3) Caricature of the chorus-singers at the performance of "Judith" [by William de Fesch, London, 1731]. Etching by Hogarth.





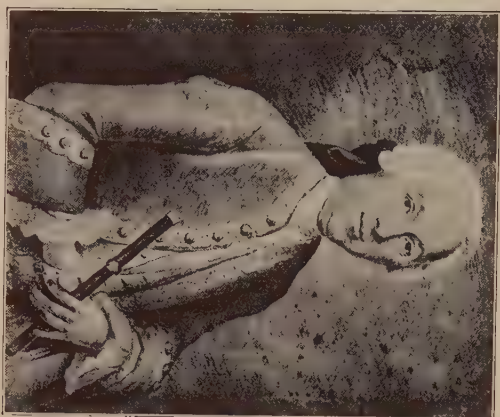
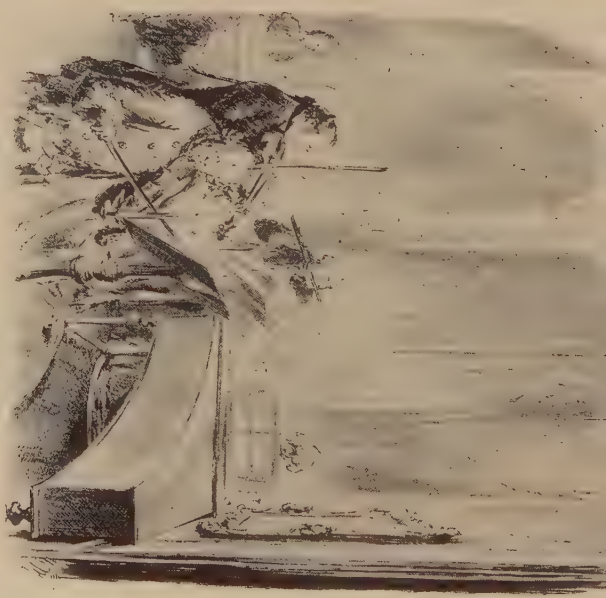
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2

(1) FREDERICK THE GREAT (1712—1740—1786) playing a flute concerto. Engraving by P. Haas. (2) The concert hall in the castle of Sans Souci at Potsdam. In the foreground: hammerflügel (modern grand piano) by Gottfried Silbermann [see p. 235, fig. 2]. Photograph by the Staatliche Bildstelle, Berlin.





(1) and (2) Abendmusik (Evening Concert) at the Stadtschloss, Potsdam, in the king's earlier and later years. (In fig. 1: in the background, Quantz and Graun as audience; in fig. 2: Benda and the Crown Prince of Brunswick as violinists.) Drawings by Adolph Menzel. Woodcuts from F. Kugler's "Geschichte Friedrichs des Grossen", Leipzig 1840. (3) Carl Heinrich Graun (1709–1759), Royal Prussian chapel-master, composer of the Passion oratorio "Der Tod Jesu" (1755). Stipple engraving by Wachsmann after A. Möller. (4) Johann Joachim Quantz (1697–1773), the king's flute-master. Drawing by Heinrich Franke in the State Library, Berlin. (5) Princess Anna Amalia of Prussia (1723–1787), sister of the king, composer and collector of music. Unsigned etching. (6) Franz Benda (1709–1786), Prussian concert-master, chief of the Berlin school of violinists. Mezzotint by J. M. Schuster after J. M. Falbe.

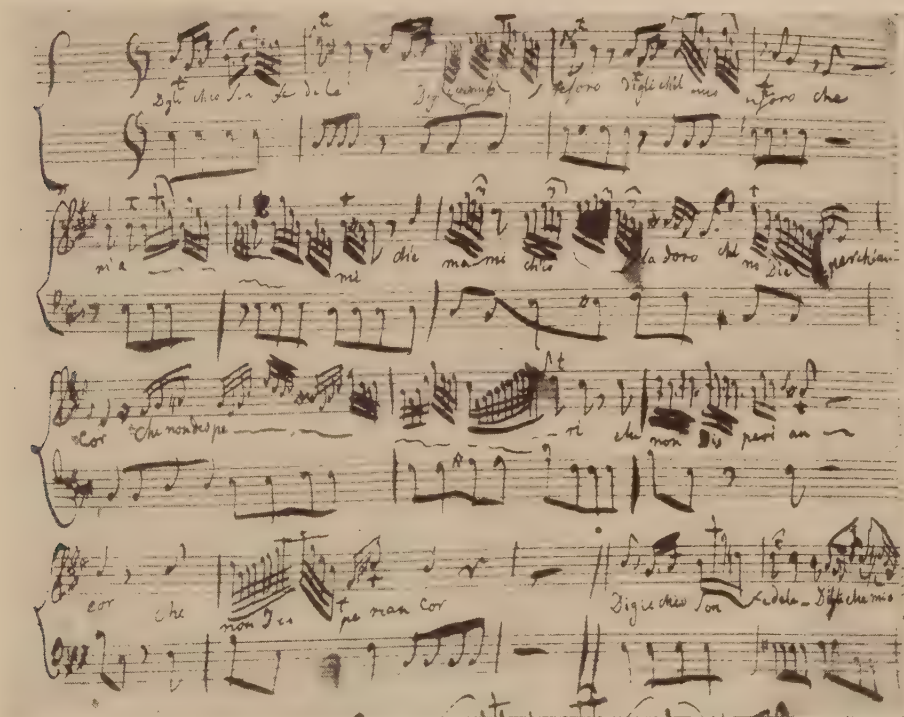




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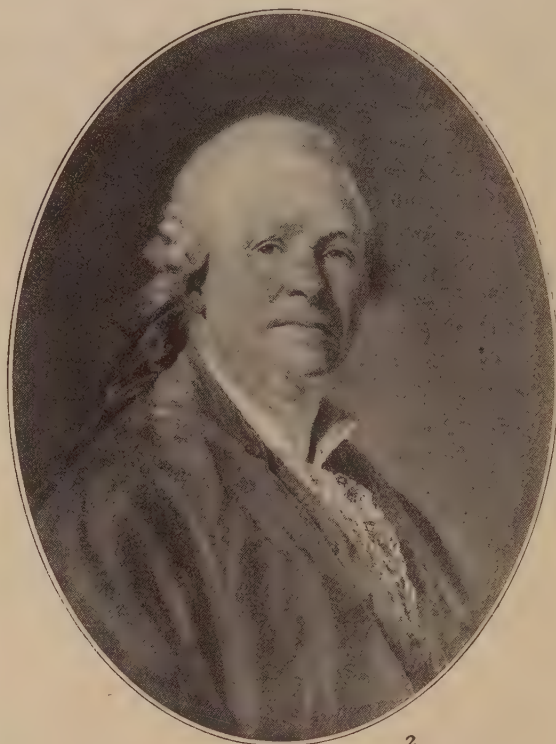
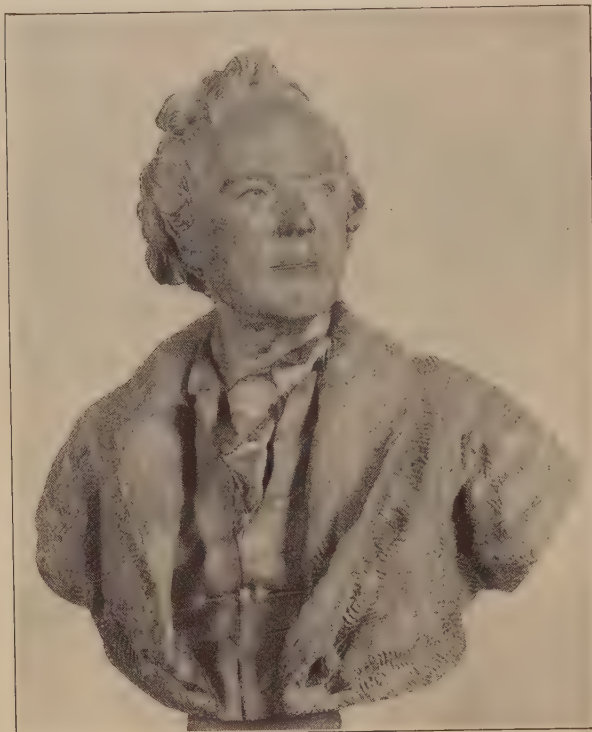
2



3

(1) The dancer BARBERINA (Barbara Campanini), by marriage Gräfin Cocceji (1721–1799). Pastel portrait by Rosalba Carriera in the Dresden Gallery. Museum photograph. (2) The opera-singer Gertrud Elisabeth MARA, née Schmeling (1749–1833), attached to the Berlin Opera House from 1771. Stipple engraving by Rauch. (3) Aria from the opera "Cleofide" by J. A. Hasse [Dresden, 1731], with coloratura passages for the singer Porporino [Anton Huber, Ital. Antonio Uberti], in Frederick the Great's own hand. Berlin, State Library.





(1) Bust of Christoph Willibald von GLUCK (1714–1787) by Jean Antoine Houdon, Paris 1775. Painted plaster cast in the Kaiser Friedrich Museum, Berlin. (Sent to the court of Berlin by the artist. The marble bust, executed in 1777, was destroyed in the fire at the Paris Opera in 1873). (2) GLUCK, oil portrait by Jean Baptiste Greuze in the Musée du Louvre, Paris. (Bequeathed by E. A. Montmartel, d. 1907.) Photograph by Les archives photographiques. (3) Gluck with his wife Marianne, née Pergin. Unsigned oil portrait (c. 1772), in the possession of the Gluck family, now in the Vienna Historical Museum. Photograph by Dr. P. Wolff, Frankfurt.



Andante  
Armide, Orfeo, Selonice.  
Toute Première.

Complete aux notes des plumes, qui font vous inspirer une sombre tristesse.

1

Handl. Paris 1778. 1778.

Ullrich 1778

Ullrich 1778

Die jetzt wohl allerhöchste mit ihm  
den Comen vorgehen, so wie er  
sich, die sich nicht mehr  
ganz, so wie er, so wie er, so wie er  
sich, die sich nicht mehr  
den ist, die sich nicht mehr  
unser, die sich nicht mehr  
sich, die sich nicht mehr  
den die, die sich nicht mehr  
=last, die sich nicht mehr  
Complaisance à Madame, se lui  
soutenir le titre que j'em  
à son vœu me donner, ma  
au reste, la gloire, la gloire  
si, mais, la gloire, la gloire  
enfin, et si, la gloire, la gloire

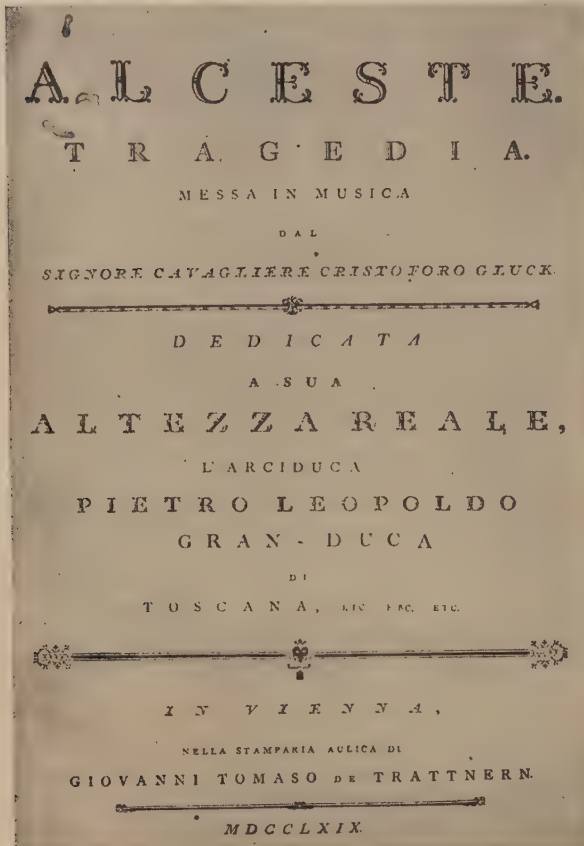
Ullrich 1778

Ullrich 1778

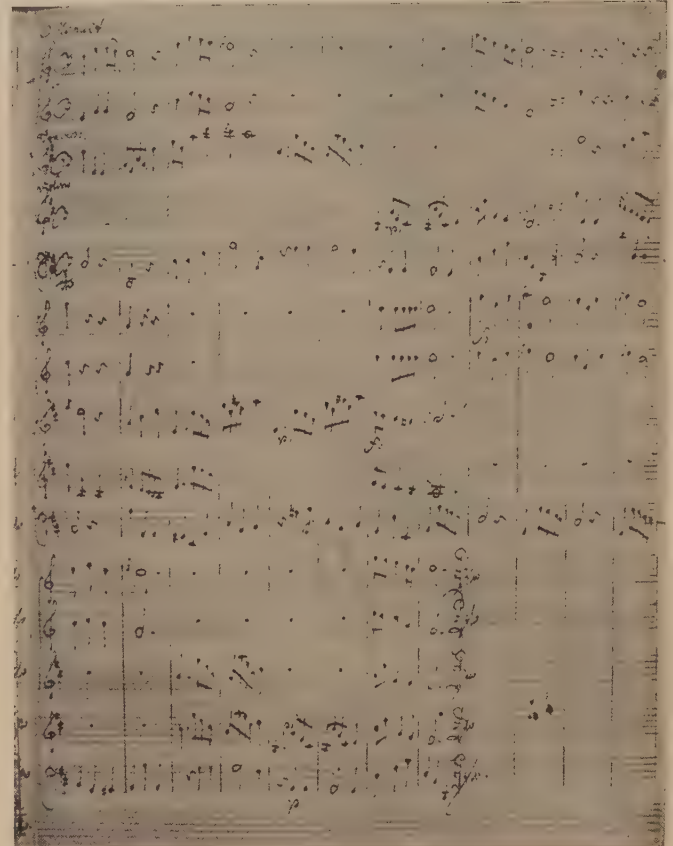
2

GLUCK: (1) Opening of the first act of the opera "Armide" (Paris 1777, text by Philippe Quinault). Page 1 from the fragment [Act I, Scenes 1-4] that has been preserved of the autograph score. Paris, Bibliothèque de l'Opéra. (2) Autograph letter to the Secretary of Embassy in Paris, Franz Kruthoffer, Vienna, June 28, 1778. Formerly in the Heyer Museum, Cologne.

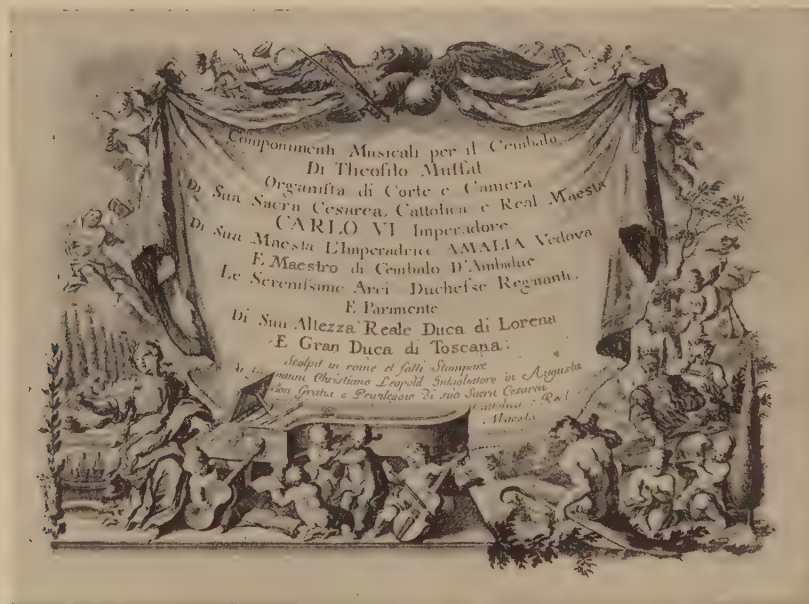




I



2



3

- (1) GLUCK: title-page to the printed score of the opera "Alceste" (Vienna 1767, text by Raniero di Calsabigi), with the dedicatory epistle setting forth the composer's attempts at reform. Published in Vienna, 1769, by J. T. von Trattner.
- (2) Georg Matthias MONN (1717—1750), a predecessor of Haydn as an instrumental composer. Minuet from the autograph score of the D major symphony (1740). Vienna, Nationalbibliothek.
- (3) Gottlieb MUFFAT (1690—1770), organist to the Imperial Court and pianoforte composer. Engraved title to the "Componimenti Musicali per il Cembalo", Augsburg 1739, containing six suites and a "Ciaccona con 38 variazioni". Engraving by J. A. Fridrich.

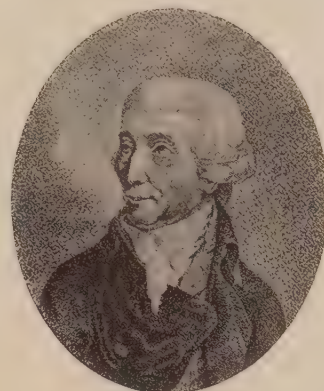




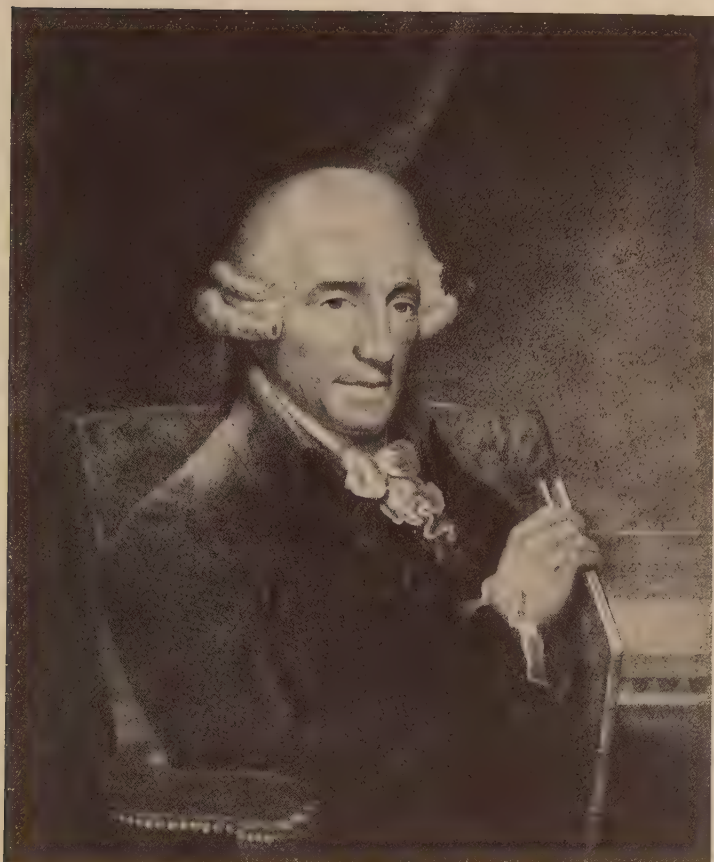
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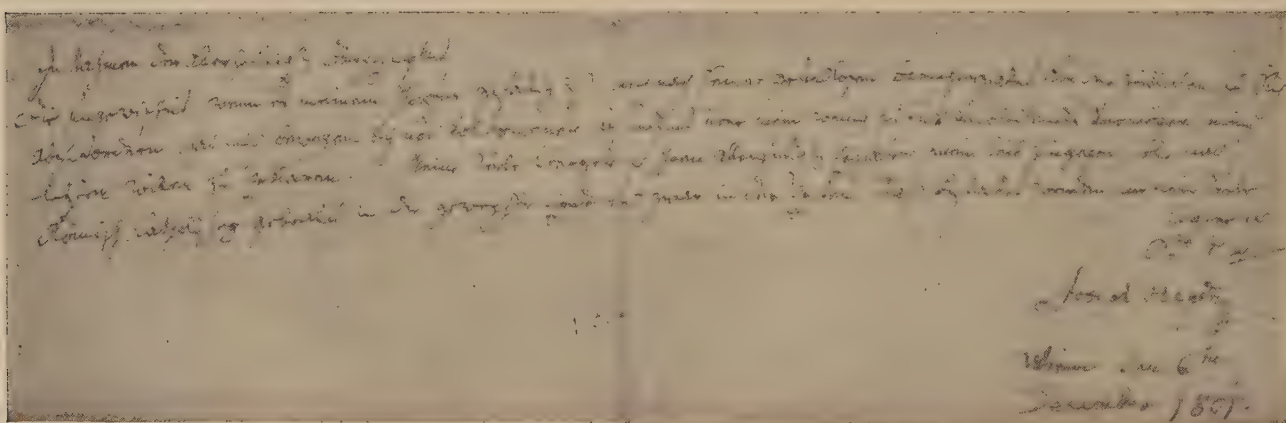
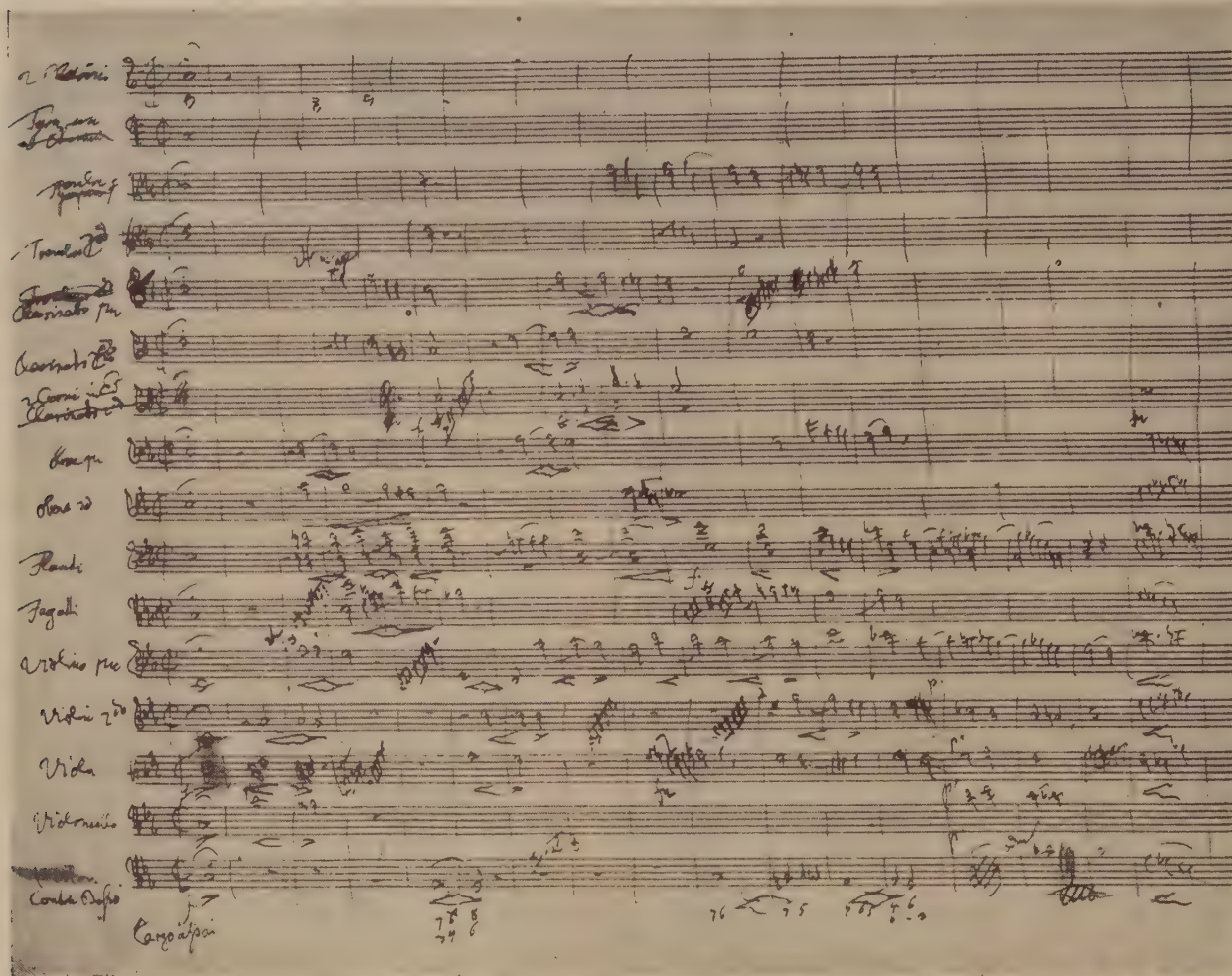
4



5

(1) Birthplace of Joseph HAYDN (1737—1809), at Rohrau-an-der-Leitha, in Lower Austria. Water-colour by Mayenberg (c. 1825). Vienna, Museum der Gesellschaft der Musikfreunde. (2)—(4) Portraits of Haydn: (2) Engraving by J. E. Mansfeld [Vienna 1781]. (3) Stipple engraving by Scheffner [1805, reversed copy of C. Pfeiffer's engraving after V. G. Kininger's drawing of 1799]. (4) Stipple engraving by Thomas Hardy [London 1792]. (5) Prince Nicolaus Joseph ESTERHAZY (1714—1790), Haydn's patron and employer. Engraving by Georg Friedrich Schmidt (Petersburg 1759), after J. L. Tocqué (1758).









2



4

Heute Dienstag den 19ten März 1799.  
Wird in dem H. H. Hoftheater nach der Kunst  
aufgeführt:

# Die Schöpfung.

Ein Oratorium  
in Musik gesetzt  
von Herrn Joseph Haydn, Ordern der Kaiserl. und k. k. hochfürstl. Esterházy'schen Kapellmeister.

Nachdem kann die Haydn'sche Schöpfung nicht, als der Höhepunkt des Musikstils. Den zu verdienen hat er sich nicht selbst  
bedacht, und ihn bereits oft, und mehr, als er sich vertragen durfte, zu erneuern das Glück gehabt. Zum ersten er  
hat für das hier angelegte Werk diejenige Aufmerksamkeit, die er zu seinem innigen Interesse und Eifer hat sehr erhöht  
hat, ebenfalls zu finden, das wünscht er auch, daß auf der Welt, wo zur Genüge des Beweises für einen die Ge-  
schichte trachte, den gewöhnlich von nicht, sondern auch als ein höchstgelegenes Merkmal der Aufmerksamkeit, nicht  
aber als einem Zeichen zur Wiederholung eines Ereignisses anzusehen, weil sonst die ganze Verbindung der ein-  
zelnen Theile, aus deren ununterbrochenen Folge die Wirkung des Ganzen entstehenden ist, notwendig getrennt, und  
dadurch das Regelmäßige, dessen Erwartung ein reichhaltiger Zufall der dem Publikum einmüde hat, nützlich ver-  
mehren werden müßte.

Der Anfang ist um 7 Uhr.

Die Eintrittspreise sind wie gewöhnlich.

Die Plätze werden bey der Kasse gratis ausgegeben.

I



5



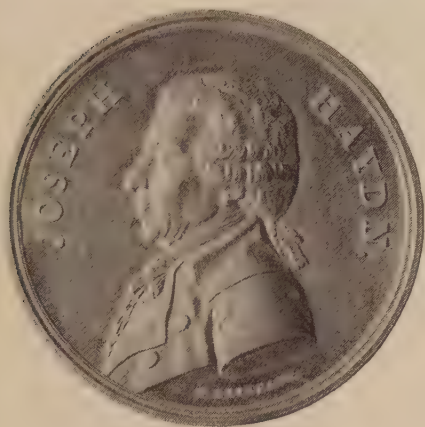
6

(1) Announcement of the first public performance [following the original one on April 29/30, 1798, at the Schwarzenberg Palace] of Haydn's oratorio "The Creation" at the Burgtheater, Vienna on March 19, 1799. (2) Johann Michael HAYDN (1737–1806), Joseph's younger brother, director of the archbishop's orchestra and organist to the cathedral at Salzburg. Stipple engraving by J. F. Schröter. (3) Gottfried Baron VAN SWIETEN (1734–1803), director of the Imperial Hofbibliothek, Vienna; a friend of Haydn, Mozart and young Beethoven, and editor of the texts of Haydn's "Creation" and "The Seasons". Engraving by J. E. Mansfield, after J. C. v. Lakner. (4) Johann Georg ALBRECHTSBERGER (1736–1809), organist to the Imperial Court and chapel-master of the Stephanskirche, Vienna. Composer and theorist. Stipple engraving by J. Neidl after Steinhäuser von Treuberg. (5) Johann Peter SALOMON (1745–1815), violinist and concert impresario, who persuaded Haydn to undertake the two visits to England (1790–92 and 1794–95). Stipple engraving by G. S. Facius (London 1807) after William Owen. (6) Abt Maximilian STADLER (1748–1833) church composer, a friend of Haydn and of Mozart. Engraving by J. B. Pfitzer 1817.









1



2



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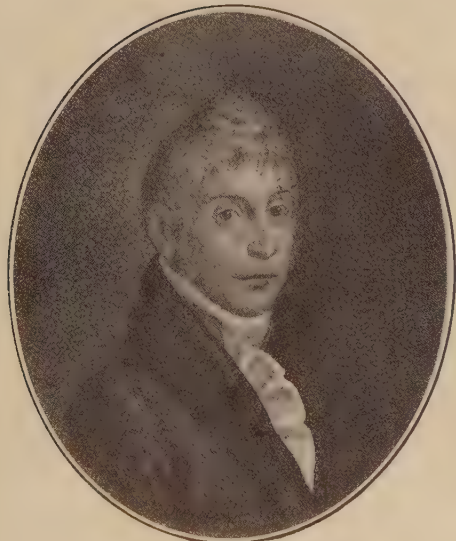
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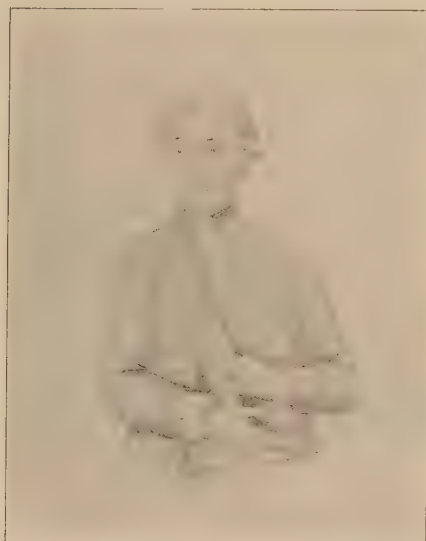
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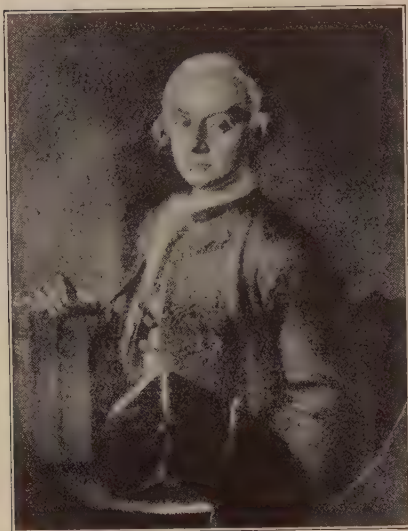
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9

(1) and (3) Two medallion impressions of Joseph HAYDN by N. Gatteaux (to commemorate the first performance of "The Creation" in Paris 1800) and of Carl Leberecht (commissioned by the Philharmonic Society of St. Petersburg in 1802). Vienna, Gesellschaft der Musikfreunde. (2) Joseph BONNO (1710—1788), composer and chapel-master to the Imperial Court. Unsigned engraving. (4) Florian Leopold GASSMANN (1729—1774), Imperial chapel-master and founder of the "Tonkünstlersozietät". Engraving by J. Balzer after Anton Hickel. (5) Emanuel Aloys FÖRSTER (1748—1823), instrumental composer. Lithograph by Josef Teltscher. (6) Joseph STARZER (1726—1787), composer of ballet. Stipple engraving by Putz. (7) Anton EBERL (1766—1807), instrumental composer, a friend of Mozart. Etching by Rahl after F. Jagemann. (8) Franz ASPLMAYER (1721—86?), composer of ballet and chamber-music. Unsigned pencil drawing. Berlin, State Library. (9) Abt Joseph GELINEK (1758—1825), fashionable composer of piano music. Engraving by F. John, after L. Letronne.





1



2



3



4



5

(1) Leopold MOZART (1719–1787), “Hofkompositeur” and vice-chapelmaster to the archbishops of Salzburg, father of Wolfgang. Unsigned oil portrait, c. 1760. Salzburg, Mozart Museum. (2) Maria Anna Mozart, née Pertlin (1720–1778), Wolfgang’s mother. Unsigned oil portrait of c. 1770. Salzburg, Mozart Museum. (3) Wolfgang Amadeus MOZART (1756–1791) as a youth, at the harpsichord. Oil painting by the Swiss painter Thadäus Helbling [Rome 1770?], Loan presentation to the Mozart Museum, Salzburg. (4) Wolfgang’s birthplace at Salzburg, Getreidegasse 9. (5) Papa Mozart with his children Wolfgang and Marianne in Paris. Engraving by J. B. Delafosse, 1764, after the watercolour by L. C. de Carmontelle painted in November 1763 [in the Musée de Chantilly].





I

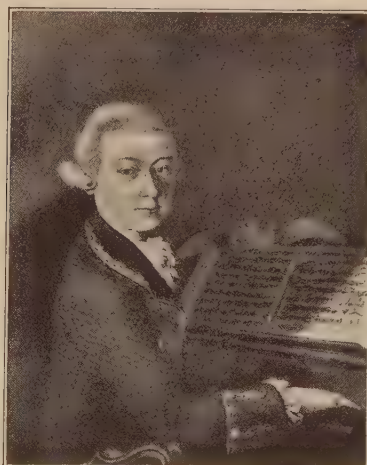
Ich schreibe mich in das die jetzt der verlebten Junin - und in der  
zu verleben und nicht in der die die jetzt der verlebten Junin - und in der  
nicht, und nicht in der die die jetzt der verlebten Junin - und in der  
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Wolfgang amado Mozer 1880

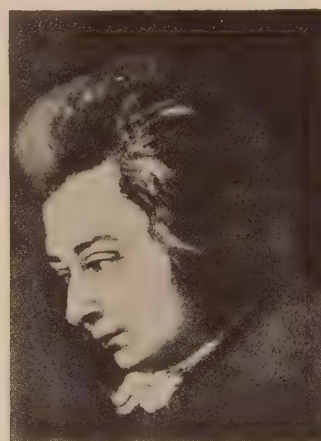
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3



4



1

(1) Tea party at Prince Conti's in the Temple, Paris (with the eleven-year-old MOZART at the harpsichord). Part of the oil painting by M. Barth. Ollivier (Paris 1766) in the Musée du Louvre. Photograph by Les archives photographiques. (2) Wolfgang's note added to his father's letter of congratulations to his friend and landlord Lorenz Hagenauer at Salzburg. Bologna, July 28, 1770. Berlin, State Library. (3)–(5) Portraits of Wolfgang: (3) Stipple engraving by J. Neidl after the bronze medallion struck by Leonard Posch in 1788–89. (4) Young Mozart at the harpsichord. Oil portrait by Cignaroli, painted in January 1770 at Verona. In the possession of Dr. Karl Kupelwieser (formerly owned by Frau Therese Kammerlacher, née von Sonnleithner), in Vienna. (5) Head taken from the unfinished oil painting by Mozart's brother-in-law Joseph Lange (1782–83). Salzburg, Mozart Museum.



Allegro

Andante

2 Flauti

2 Oboi

Violoncelli

Violini

Contra Bass

1. Ich folge Zehn Jahren der Aufzucht und ich bin nun ein Mann, der die Welt  
 2. Ich folge ihnen zu dem heiligen Tempel, den ich zu besuchen beabsichtige.

2

Autograph music by W. A. MOZART: (1) Beginning of the piano rondo in D major, (Köchel-Verzeichnis No. 485) composed on January 10, 1786. Formerly in the Heyer-Museum, Cologne. (2) Aria of Sarastro "In diesen heil'gen Hallen", from the 2<sup>nd</sup> Act of the opera "The Magic Flute" [1791]. Autograph score in the State Library, Berlin.





Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on five systems of staves. The first system is labeled "Allegro" and "L'Espresso". The second system is labeled "Moderato". The third system is labeled "Andante". The fourth system is labeled "Andante". The fifth system is labeled "Allegro".

(1) Engraved title of Mozart's Six String Quartets, op. 10 (Köchel-Verzeichnis, Nos. 387, 421, 428, 458, 464, 465). Vienna [1785], Artaria & Co. (2) Theatre programme of the original performance of "The Magic Flute" on September 30, 1791 in the Imperial Theater auf der Wieden, Vienna. (3) The two last pages from Mozart's autograph catalogue of his works, with entries from July to November 15, 1791 (Köchel-Verzeichnis, Nos. 620-623).





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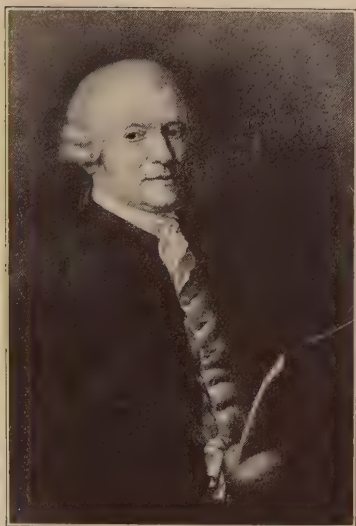
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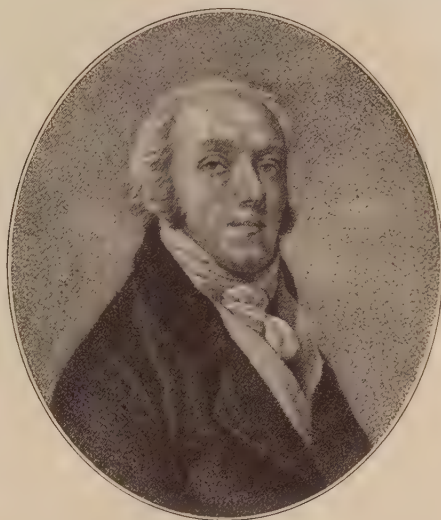
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(1) Mozart's sons: Wolfgang Xaver [Amadeus] (1791–1844) and Carl (1784–1858). Oil painting by a Viennese artist (1798). Salzburg, Mozart Museum. (2) Mozart's wife Constanze, née Weber (1763–1842), wife of G. N. von Nissen by her second marriage (1809–1826). Oil painting by Hans Hansen, Vienna 1802. Salzburg, Mozart Museum. (3) Georg Nicolas von Nissen (1761–1826), Danish counsellor of state, second husband of Constanze Mozart. Lithograph from Nissen's biography of Mozart (1828). (4) Scene (Temple of Wisdom) for Mozart's "Magic Flute" at the Kärntnertor theatre, Vienna. Etching by N. Bittner (1818), after Anton de Pian.

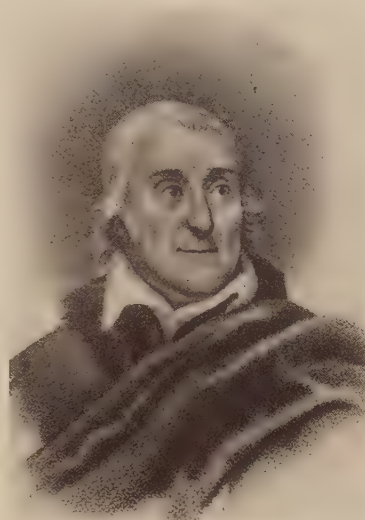




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Members of Mozart's circle: (1) Anton RAAFF (1714–1797), opera-singer, for whom Mozart wrote the part of Idomeneo. Unsigned oil portrait. Bonn, Lese- und Erholungsgesellschaft. (2) Joseph LANGE (1751–1831), Imperial Court actor, brother-in-law of Mozart through his marriage to Aloysia Weber. Stipple engraving by C. Pfeiffer (1795), after Lange's self-portrait. (3) Lorenzo DA PONTE (Emanuele Conegliano, 1749–1838), librettist of Mozart's "Figaro", "Don Giovanni" and "Cosi fan tutte". Stipple engraving after N. Rogers. (4) Emanuel SCHIKANEDER (1751–1812), librettist of "The Magic Flute". Etching by J. Löschenkohl. (5) Anna STORACE (1766–1817), opera-singer, the first Susanna in Mozart's "Figaro" (1786). Engraved silhouette by J. Löschenkohl. (6) C. Gottlieb STEPHANIE the Younger (1741–1800), librettist of Mozart's "Entführung" ("Seraglio"). Engraving by J. E. Mansfeld after Joseph Lange.

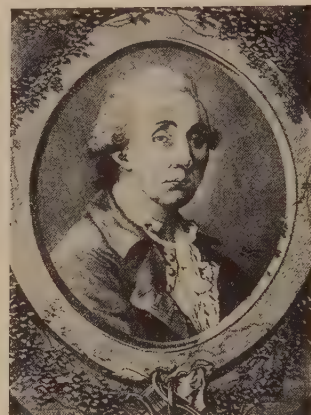




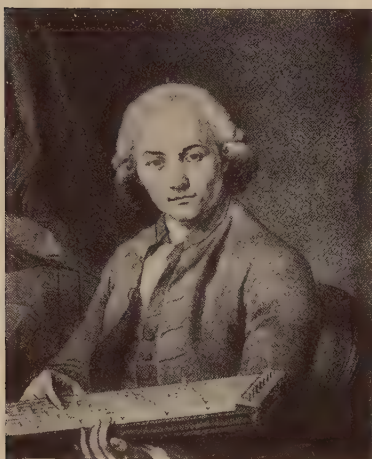
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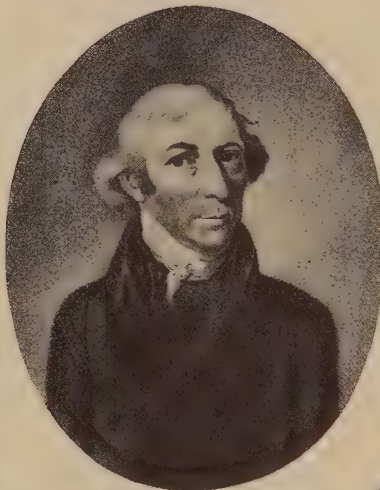
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South German composers: (1) Franz Xaver RICHTER (1709–1789), member (chamber-composer) of the Mannheim Court orchestra and from 1769 chapel-master of Strassburg cathedral. Engraving by C. Guérin 1785. (2) Johann STAMITZ (1717–1757), concert-master and chamber director to the elector of Mannheim, one of the founders of the modern style of instrumental music. Medallion portrait from the engraved title to the collection "L'art du violon" by J. B. Cartier (Paris 1798). (3) Christian CANNABICH (1731–1798), Stamitz's successor as chamber-director at Mannheim and Munich. Engraving by E. Verhelst 1779. (4) Abt Georg Joseph VÖGLER (1749–1814), master of Carl Maria von Weber and Meyerbeer, finally chapel-master at Darmstadt. Stipple engraving by F. Dürmer 1795. (5) Franz Xaver STERKEL (1750–1817), electoral music-director at Aschaffenburg. Engraving by Schramm, Munich 1803. (6) Justin Heinrich KNECHT (1752–1817), organist at Biberach, composer and theorist. Engraving by Schramm, Munich 1803. (7) Peter von WINTER (1754–1825), chapel-master at Munich, composer of the opera "Das unterbrochene Opferfest" (1796). Unsigned engraving. (8) Johann Rudolph ZUMSTEEG (1760–1802), chapel-master at Stuttgart, a forerunner of Schubert and Loewe as a song and ballad composer. Stipple engraving by C. F. Staelzel (1799) after Hiemer.

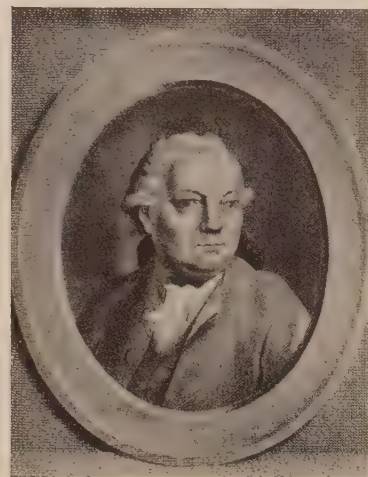




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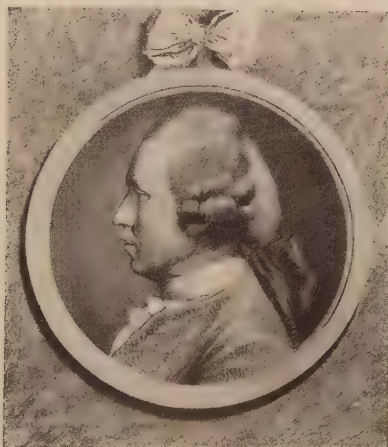
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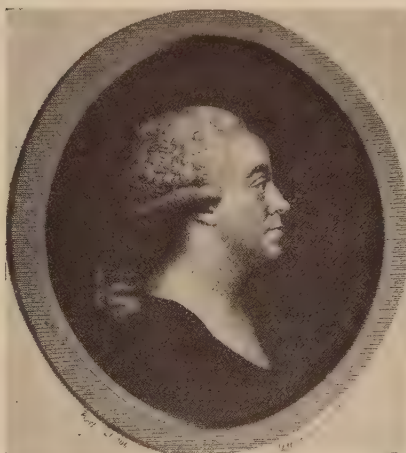
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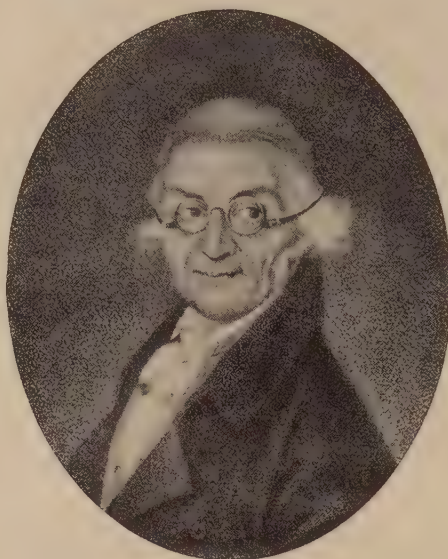
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Saxon-Thuringian composers: (1) Johann Heinrich ROLLE (1718–1785), municipal director of music at Magdeburg, church composer. Engraving by C. G. Geyser, after Fischer. (2) MARIA ANTONIS WALPURGIS, electoress of Saxony (1724–1780), opera composer and author of cantata texts. Engraving by Giuseppe Canale, Dresden 1764. (3) Georg BENDA (1722–1795), chapel-master at Gotha, composer of the melodrama "Ariadne auf Naxos". Engraving by C. G. Geyser after J. F. Mechau. (4) Ernst Wilhelm WOLF (1735–1792), chapel-master at Weimar. Engraving by Liebe after Heinsius. (5) Johann Adam HILLER (1728–1804), from 1789 cantor at the Thomaskirche, Leipzig, creator of the German Singspiel. Etching by C. G. Geyser (1770) after Füger. (6) Anton SCHWEITZER (1735–1787), successor to Benda at Gotha, composer of the opera "Alceste" (text by Wieland). Engraving by Liebe after Heinsius. (7) Johann Gottlieb NAUMANN (1741–1801), principal chapel-master to the elector at Dresden, reputable opera and church composer. Stipple engraving by Hüllmann after Seydelmann. (8) Joseph SCHUSTER (1748–1812), chapel-master at Dresden. Engraving by J. C. B. Gottschick (1811) after von Vieth (1796). (9) Franz SEYDELMANN (1748–1806), chapel-master at Dresden together with Schuster. Engraving by M. Thoenert (1782), after J. C. Berkeekamp.

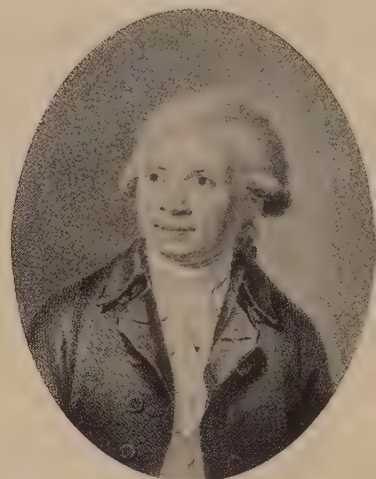




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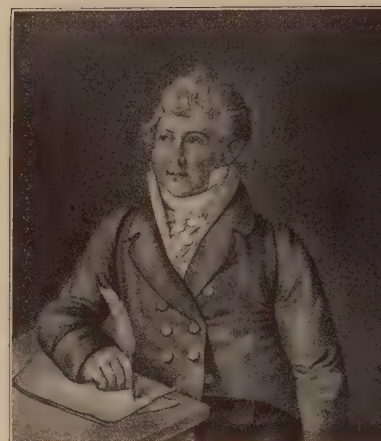
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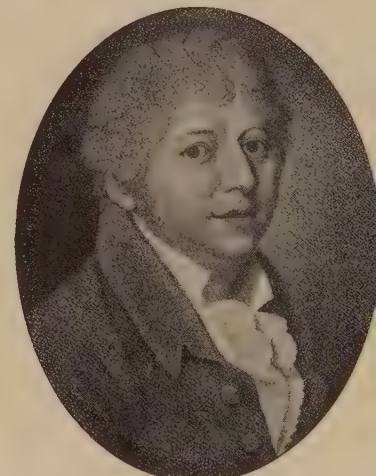
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(1) Christian Gottlob NEEFFE (1748-1798), music-director to the Elector at Bonn, master of Beethoven. Engraving by Liebe, after Rosenberg. (2) Johann Wilhelm HÄSSLER (1747-1822), piano composer at Erfurt and Moscow. [See p. 247, fig. 3.] Stipple engraving by Zetter, after J. F. Wagner. (3) Johann Abraham Peter SCHULZ (1747-1800), chapel-master at Copenhagen, opera and song composer. Stipple engraving by F. Jügel (1794). (4) Johann Ladislaus DUSSEK (1760-1812), Bohemian piano virtuoso and composer. Crayon engraving by Jean Godefroy. (5) Johann Friedrich REICHARDT (1752-1814), Prussian hofkapellmeister, the most eminent song composer and writer on music of the 18th century. Engraving by B. H. Bendix (1796) after S. Henry (1791). (6) Prince LOUIS FERDINAND of Prussia (1772-1806), nephew of Frederick the Great, esteemed by Beethoven as pianist and chamber composer. Mezzotint by A. Geiger after the oil portrait by Joseph Grassi [Dresden 1806]. (7) August Eberhard MÜLLER (1767-1817), cantor at the Thomaskirche, Leipzig, later chapel-master at Weimar. Stipple engraving by F. A. Brückner. (8) Friedrich Heinrich HIMMEL (1765-1814), Reichardt's successor as hofkapellmeister in Berlin, composer of the Liederspiel "Fanchon, das Leiermädchen" (Berlin 1804). Stipple engraving by F. Bolt (1803), after Lauer.

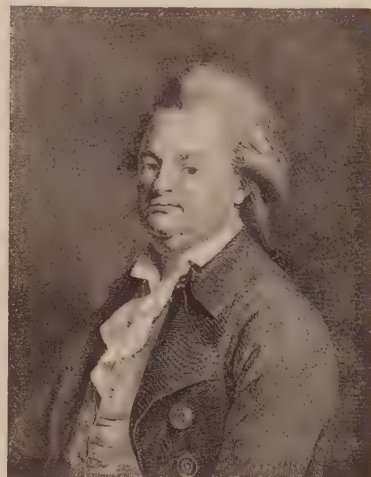




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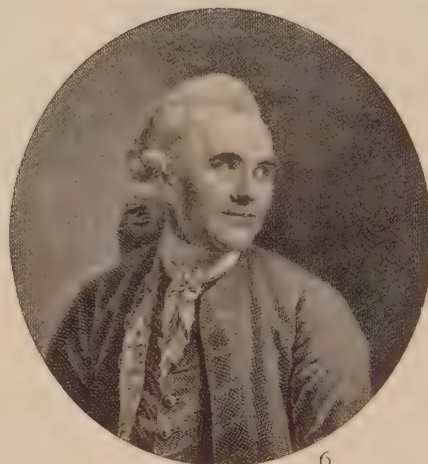
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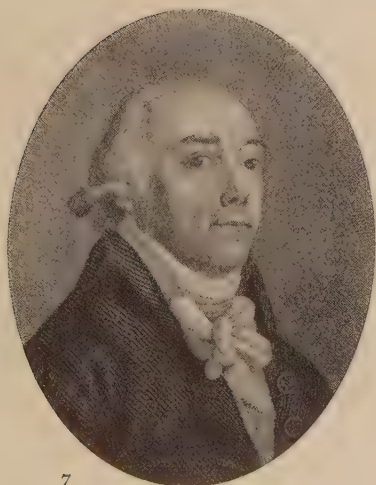
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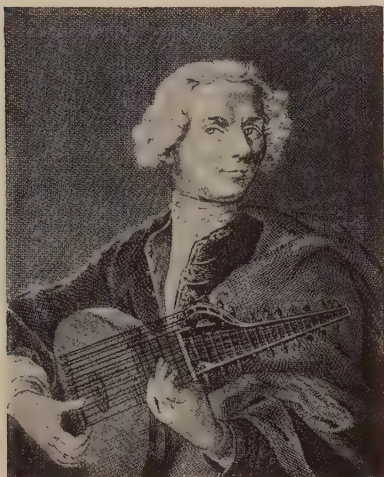
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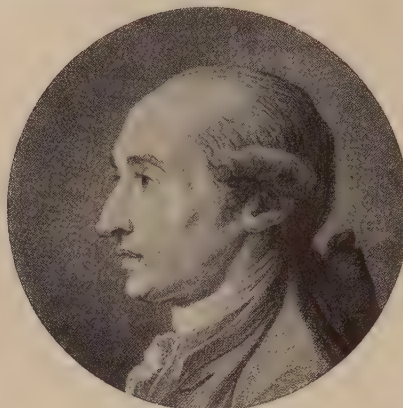
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(1) Christoph Gottlob SCHRÖDER (1699–1782). Engraving by J. C. Sysang. (2) Friedrich Wilhelm MARPURG (1718–1795). Stipple engraving by F. W. Bollinger. (3) Christian Friedrich Daniel SCHUBART (1739–1761). Engraving by E. Morace after A. F. Oehlenhainz 1789 [oil portrait in the Gemäldegalerie, Stuttgart]. (4) Martin GERBERT (1720–1793), Prince Abbot of the Benedictine monastery of St. Blasien im Schwarzwald. Engraving by C. W. Bock 1786. (5) Johann Philipp KIRNBERGER (1721–1783). Stipple engraving by F. W. Bollinger. (6) Johann Georg SULZER (1720–1779). Engraving by J. F. Bause, after Anton Graff. (7) Ernst Ludwig GERBER (1746–1819). Engraving by A. Brückner after F. W. Bollinger, 1797. (8) Johann Nicolaus FORKEL (1749–1818). Engraving by C. T. Riedel (1813), after Bornemann (1786). (9) Ernst Floris Friedrich CHLADNI (1756–1827). Stipple engraving by F. W. Bollinger.





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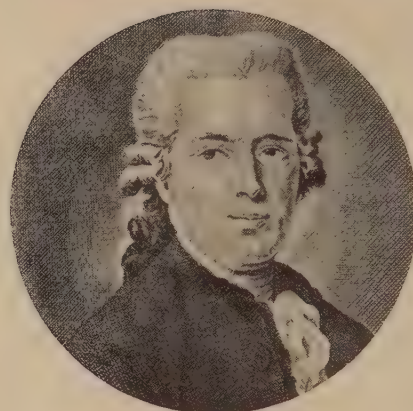
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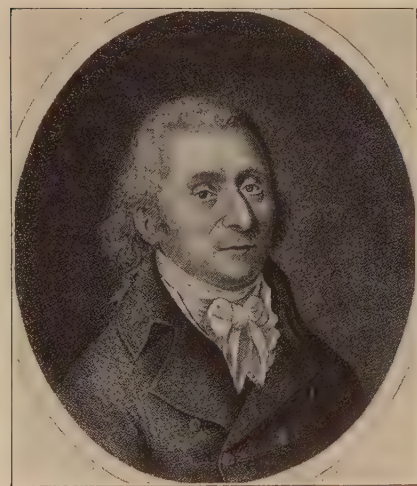
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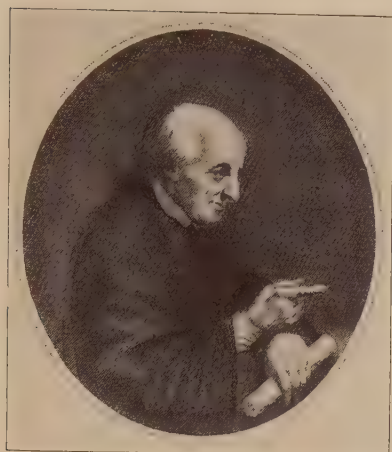
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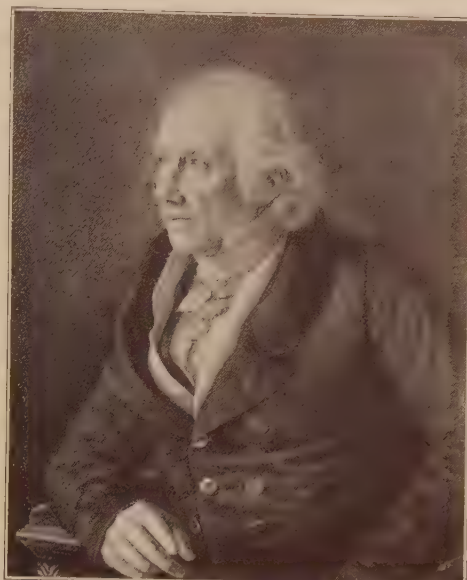
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(1) Johann Ulrich Haffner (d. 1767), lutenist and music publisher at Nuremberg. Engraving by J. W. Störr, 1730. (2) Johann André (1741–1799), “singspiel” and song composer, founder of the publishing firm at Offenbach am Main (1784). Engraving by D. Berger (1780), after J. C. Frisch. (3) Anton André (1775–1842), son and successor of the above, the acquirer of the Mozart manuscripts. Unsigned lithograph. (4) Bernard Christoph Breitkopf (1695–1777), founder of the book printing and publishing firm of Breitkopf & Härtel in Leipzig (1719). Engraving by G. G. Endner after E. Gottlob. (5) Johann Gottlieb Immanuel Breitkopf (1719–1794), son of the above, who inherited the business and improved music-printing types. Engraving by S. Halle 1793. (6) Gottfried Christoph Härtel (1763–1827). Entered the Breitkopf firm in 1795; a modern music publisher in the grand style. After an oil painting by F. G. Waldmüller (in the possession of Breitkopf & Härtel). (7) Franz Anton Hoffmeister (1754–1812), composer and music publisher, who, together with Ambrosius Kühnel, founded the “Bureau de musique” at Leipzig in 1800, which eventually developed into the firm of C. F. Peters. Stipple engraving by F. W. Netting after Lauer. (8) Anton Diabelli (1781–1858), composer and Viennese music publisher, principal publisher of Schubert’s works. Lithograph by J. Kriehuber, Vienna 1841. (9) Hans Georg Nägeli (1773–1836), composer and music publisher at Zurich. Lithograph by J. Billeter (1829).

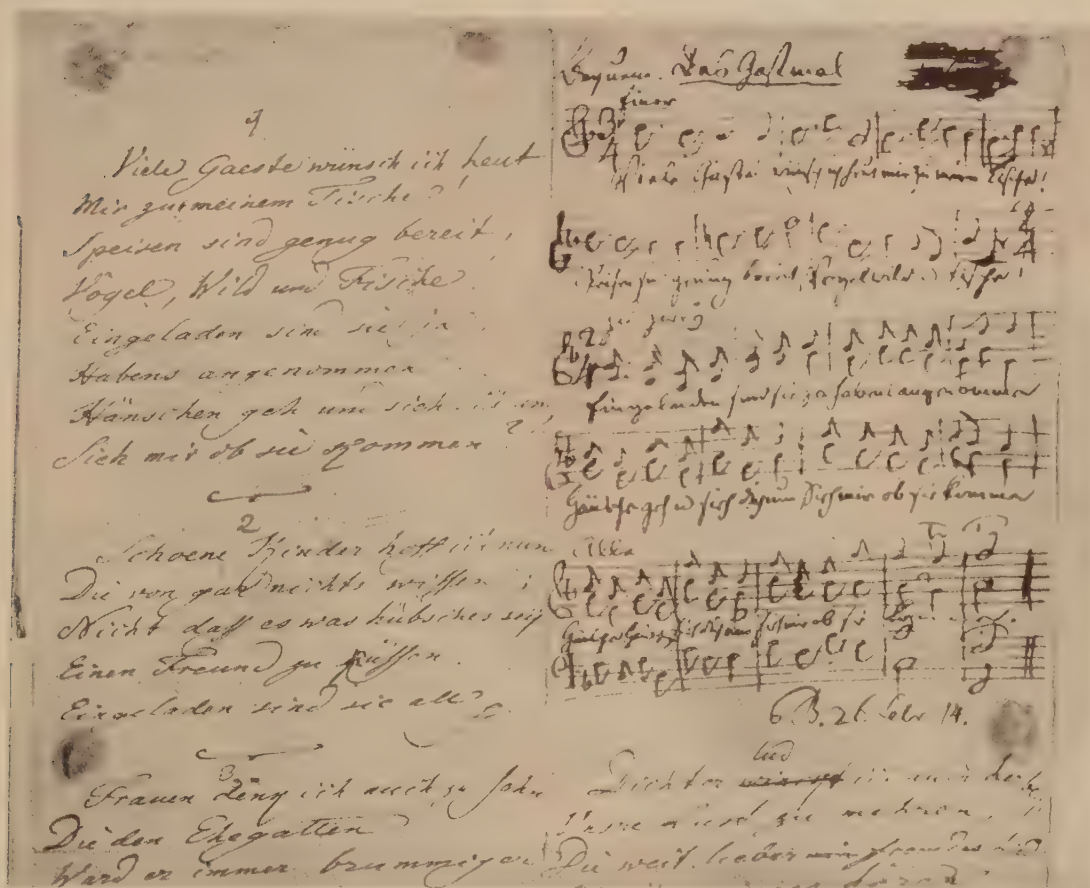




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(r) Carl FASCH (1736—1800), founder of the Berliner Singakademie (1792), who thus prepared the way for a great new era in the story of choral music in Germany. Engraving by C. T. Riedel after W. von Schadow. (2) Carl Friedrich ZELTER (1758—1832), song composer, succeeded his master Fasch as director of the Singakademie and founded the first "Liedertafel" (1809). Lithograph by L. Heine after the oil painting by Carl Begas (1827) [in the Goethe National Museum at Weimar]. (3) Carl Friedrich RUNGENHAGEN (1778—1851), Zelter's successor as director of the Singakademie. Lithograph by François Legrand after Henning. (4) "Das Gastmahl". Song by Goethe ("Offne Tafel"; Weimar, October 12, 1813), set to music by his friend Zelter (Berlin, February 26, 1814). Autograph copy by both authors. After the copy published in Berlin in May, 1832.





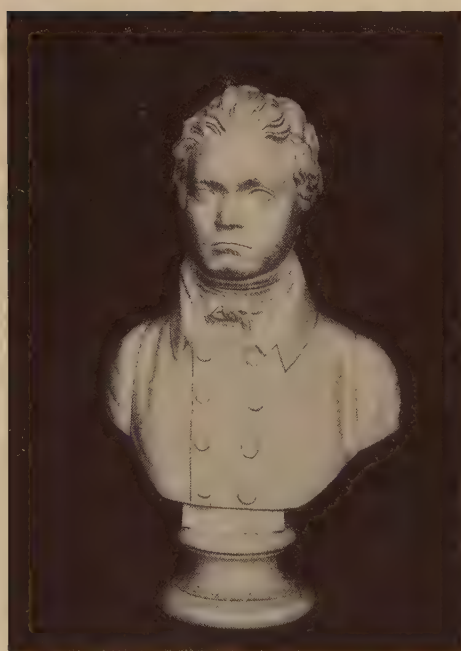
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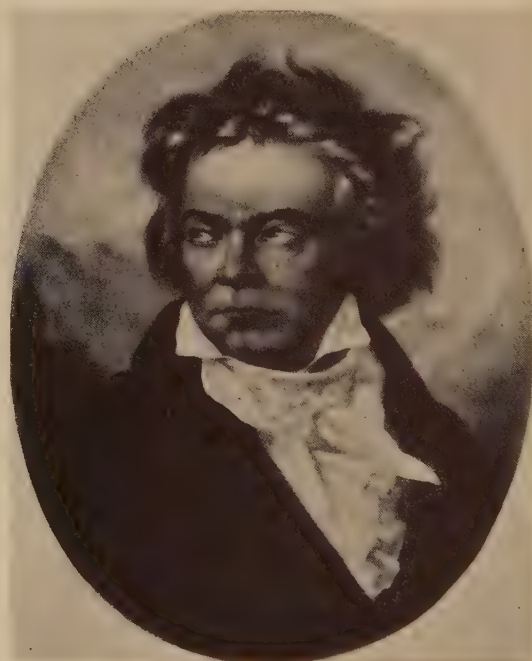
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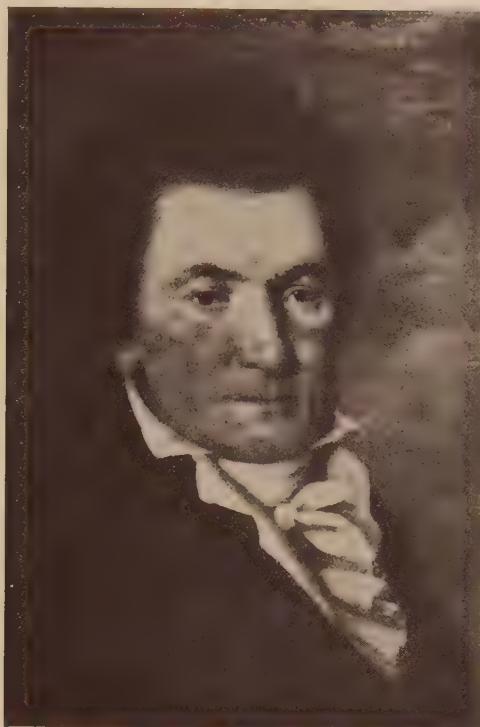
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(1) Birthplace of Ludwig VAN BEETHOVEN (1770—1827), at Bonn, Bonngasse No. 515 (now No. 20). Seen from the garden side. Modern etching. (2) The 16-year-old Beethoven as Kammermusikant to the elector of Cologne, after the lost silhouette by Neesen. [Reproduction in the biographical notes on Beethoven by F. G. Wegeler and Ferdinand Ries, Coblenz, 1838]. (3) Engraved title of Beethoven's first printed work, the three pianoforte sonatas dedicated to the Elector Maximilian Friedrich. Speyer [1783], Rat Bossler's publishing firm. (4) Beethoven bust (with use of the face mask) by Franz Klein, Vienna 1812, in the possession of the Streicher family, Vienna. (Cast in the Beethoven-House at Bonn. (5) Oil portrait by Ferdinand Schimon, Vienna 1818—19. Bonn, Beethoven-House.





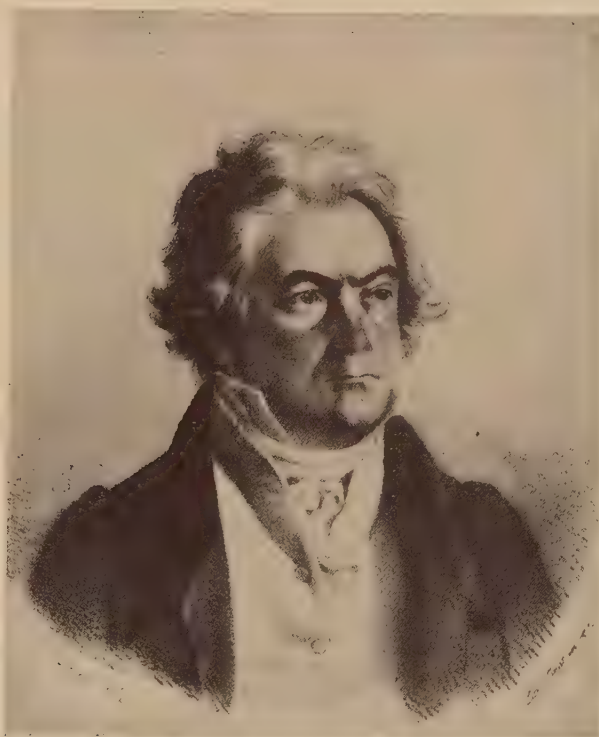
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Portraits of BEETHOVEN: (1) Side-view of the face-mask of the master taken from the life by Franz Klein, Vienna, 1812. Cast in the Beethoven-House at Bonn. (2) Oil painting by Joseph Mähler, Vienna, 1815, in possession of the von Gleichenstein family at Freiburg in Breisgau. (3) Pencil drawing by August von Klöber, Vienna 1818 [or later?], in the possession of the Prieger Family at Bonn. (4) Lithograph by Stephan Decker, Vienna, 1824, after the chalk drawing made by the artist at the same time. (Supplement to the Vienna "Allgemeine Musikalische Zeitung" of June 5, 1824.)







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BETHOVEN'S manuscripts: (1) Opening page of the last pianoforte sonata (C minor, Op. 111) with the date: "am 13<sup>ten</sup> Januar 1822". Original copy of the 1<sup>st</sup> movement in the Beethoven-House at Bonn. (2) The will written three days before his death (codicil to the final deposition, made to the lawyer Dr. J. B. Bach on January 3, 1827). Archives of the city of Vienna. (3) The Schwarzsparnietaus in Vienna (on the glaciers in front of the Alser suburb), in which the master lived from the autumn of 1825 till his death. Water-colour by Karl Müller. Historical Museum of Vienna. (4) Beethoven on his death-bed. Lithograph after the sketch made by Joseph Danhauser on March 28, 1827.





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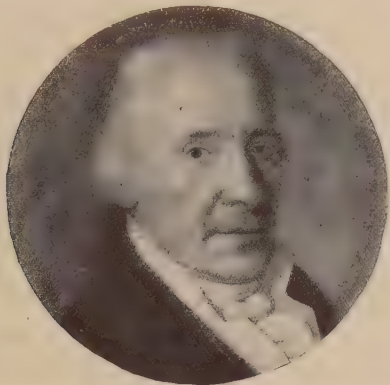
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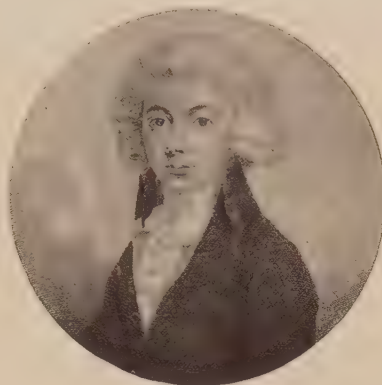
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Members of the Beethoven circle: (1) Anton REICHA (1770–1836), instrumental composer and musical theorist, a friend of Beethoven's youth in Bonn. Unsigned lithograph. (2) Joseph WÖLFL (1772–1812), fashionable composer and a rival of Beethoven as a piano virtuoso. Stipple engraving by Scheffner. (3) Ferdinand RIES (1784–1838), composer and conductor, Beethoven's pupil in Vienna from 1801–1805. Lithograph [by Hove]. (4) Anna MILDER-HAUPTMANN (1785–1838), opera-singer in Vienna and Berlin, for whom Beethoven wrote the part of Leonora. Stipple engraving by D. Weiss, after S. von Perger. (5) Beethoven's friend Countess Therese BRUNSWICK (1775–1861), oil painting by J. B. von Lampi the Elder (1806) in the Beethoven-House at Bonn. (6) Archduke RUDOLPH of Austria, Prince-Archbishop of Olmütz (1788–1832), pupil and patron of the master. Engraving by B. Höfel. (7) Ignaz SCHUPPANZIGH (1776–1830), violinist, leader in the Rasumovsky quartet. Lithograph by B. von Schrötter. (8) Anton SCHINDLER (1795–1864), Beethoven's faithful companion in his late years. Charcoal and Indian ink drawing (caricature) by Mende in the Städel'sche Kunstinstitut, Frankfurt. (9) Beethoven's friend in his youth, Stephan VON BREUNUNG (1774–1827), Imperial Aulic Counsellor in Vienna. Unsigned lithograph.





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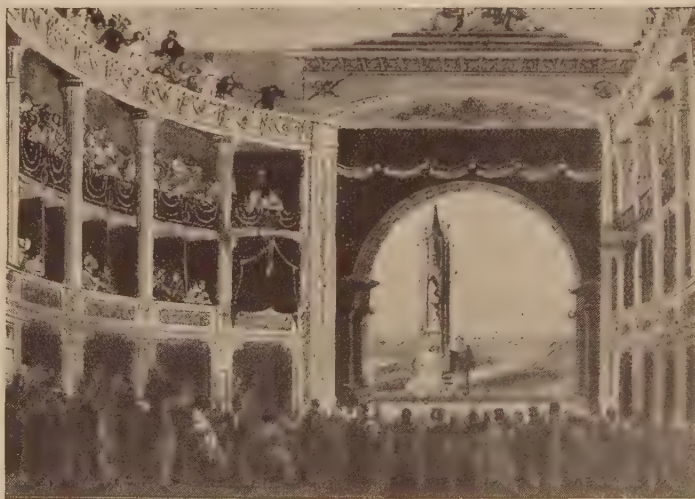
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(1) Johann SCHENK (1761—1836), composer of the singspiel "Der Dorfbarbier" (Vienna 1796), Beethoven's private theory master. Unsigned oil portrait. Vienna, Museum der Gesellschaft der Musikfreunde. (2) The Imperial Hoftheater by the Kärntner Tor, Vienna. Unsigned water-colour (c. 1825). (3) Adalbert GYROWETZ (1763—1850), composer of the singspiel "Der Augenarzt" (Vienna 1811), Imperial chapelmaster. Engraving by J. G. Mansfeld, Vienna 1793. (4) Joseph WEIGL (1766—1846), composer of the singspiel "Die Schweizerfamilie" (Vienna, 1809), Salieri's successor as vice-chapel-master. Lithograph by Joseph Kriehuber, Vienna, 1829. (5) View of interior of the Theater an der Wien, c. 1830. Coloured engraving. (6) Joseph DRECHSLER (1782—1852), dramatic and church composer, kapellmeister at the Leopoldstädter theatre and lastly at the Stephansdom. Vienna, Lithograph by Winter, 1844.





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Franz SCHUBERT (1797—1828): (1) Lithograph by Wilhelm August Rieder (1829, after his water-colour portrait of 1825). (2) "Michael Vogel [the opera-singer Johann Michael Vogel, 1768—1840] und Franz Schubert ziehen aus zu Kampf und Sieg" ("Michael Vogel and Franz Schubert go forth to conquer"). Print from a humorous pencil drawing ascribed to Franz von Schober, in the possession of Frau B. Wolf, Dresden. (3) "Ein Schubert-Abend bei Joseph von Spaun", sepia drawing by Moritz von Schwind (Munich 1868) in which all the principal figures in Schubert's circle are portrayed with life-like fidelity. Schubert Museum, Vienna.



Handwritten musical score for piano, titled "Glocken aus Tinnengel." (Bells from Tinnengel). The score is dated "Nov 19. Oct. 1814." and includes the name "J. C. Bach." in the top right corner. The music is written for three staves, with the first staff labeled "Flute" and the second and third staves labeled "Piano." The tempo is marked "Allegro." The score is written in G major (one sharp) and 2/4 time. The lyrics are in German, and the music features a variety of musical notations, including notes, rests, and dynamic markings such as "piano" and "forte." The handwriting is in ink on aged paper.

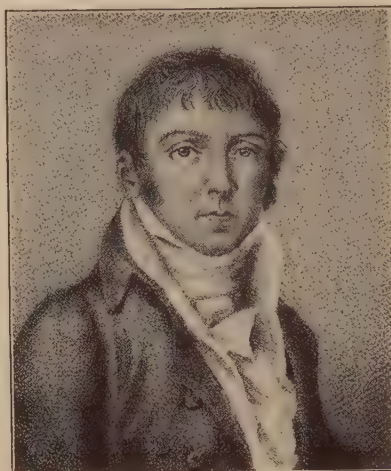
Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is on aged, yellowed paper and includes parts for Soprano, Contralto, Tenore, and various instruments including Flauto, Clarinetto, Fagotto, Trombe, Tromboni, and Piano. The music is written in a 19th-century style with various musical notations, including notes, rests, and dynamic markings like "p" and "f".

SCHUBERT'S manuscripts: (1) "Gretchen am Spinnrade". From Goethe's "Faust", Op. 2 (October 19, 1814), Schubert's first masterpiece in the domain of song writing. (2) First page of the score of the Octet for two violins, viola, violoncello, double bass, clarinet, bassoon, and horn, Op. 166 (February-March 1, 1824). Both original copies (from the Dumba bequest); Vienna, City Library.





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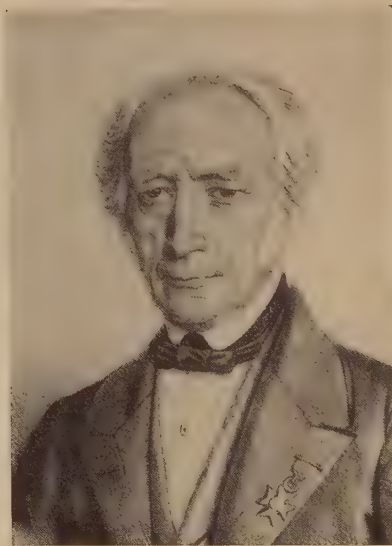
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Opera composers of the 1<sup>st</sup> half of the 19<sup>th</sup> century: (1) Michele CARAFA de Colobrano (1787–1872). Aquatint by Bouchardy. (2) Giovanni Simone MAYR (1763–1845), master of Donizetti. Stipple engraving by A. Conté. (3) Niccolò ZINGARELLI (1752–1837). Lithograph by Ricordi. (4) Ferdinando PAER (1771–1839). Aquatint by E. Quenedy, 1809. (5) Gasparo SPONTINI (1774–1851). Lithograph by V. Roscioni. (6) Francesco MORLACCHI (1784–1841). Engraving by Giovanni Bernardoni, 1829. (7) Pietro GENERALI (1782–1832). Stipple engraving by Rados. (8) Pietro RAIMONDI (1786–1853). Unsigned lithograph.





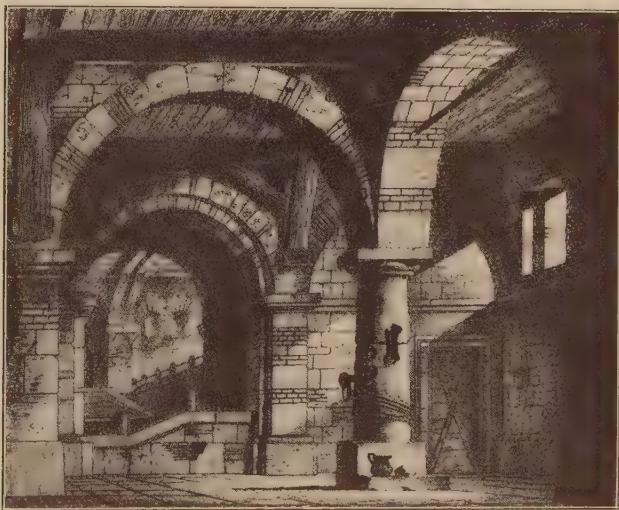
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(1) Gioacchino ROSSINI (1792—1868), composer of the comic opera "The Barber of Seville" (Rome 1816). Engraving by J. C. Thévenin after the oil portrait by Ary Scheffer. (2) Bronze relief by H. Chevalier. Paris, Musée de l'Opéra. (3) Lithograph by Louis Dupré. [See also P. 326, fig. 3.]. (4) Scene-painting for the Vienna performance of the opera "Tancred". Etching by N. Bittner (Vienna 1818), after Anton de Pian. (5) The Spanish opera-singer Isabella COLBRAN (1785—1845), Rossini's first wife. Etching by Madrazo, Rome 1810.





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(1) Luigi CHERUBINI (1760—1842), composer of the opera "Les deux journées" ("Der Wassertrager", "The Water Carrier", Paris, 1800). Stipple engraving by F. W. Bollinger, Berlin 1803. (2) Oil portrait of Cherubini by Jean Ingres, Paris, 1842. Musée du Louvre. Photograph by Les archives photographiques. (3) Saverio MERCADANTE (1797—1870). Unsigned engraving. (4) The opera-singer Angelica CATALANI (1780—1849), as Desdemona in Rossini's "Othello". Lithograph by P. L. H. Grévedon.





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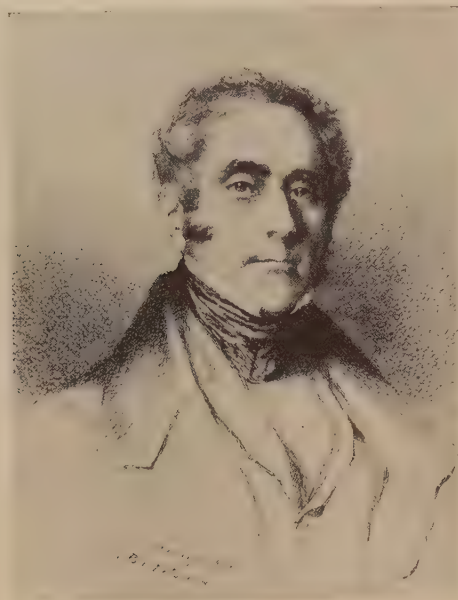
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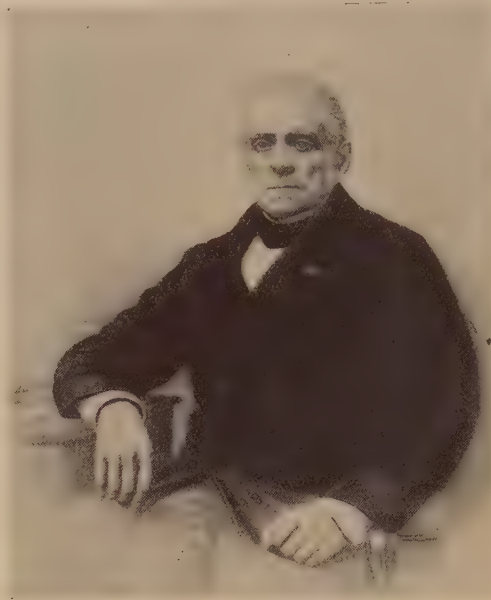
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(1) Gaetano DONIZETTI (1797—1848), composer of the opera "Lucia di Lammermoor" (Naples 1835). Lithograph by Joseph Kriehuber, Vienna 1842. (2) Vincenzo BELLINI (1801—1835), composer of the opera "Norma" (Milan 1831). Oil portrait by G. Tivoli (1837) in the Liceo Musicale di Bologna. Opera singers: (3) Girolamo CRESCENTINI (1766—1846), one of the last and most eminent sopranos (castrati). Unsigned stipple engraving. (4) Antonio TAMBURINI (1800—1876). Lithograph by Cécilie Brandt. (5) The GRISI sisters: Giuditta (1805—1840) and Giulia (1811—1869). Lithograph by Cécilie Brandt.

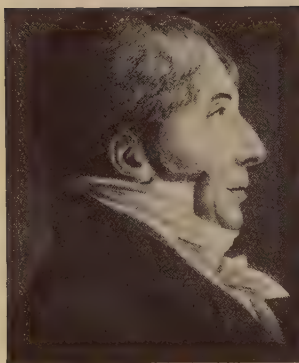




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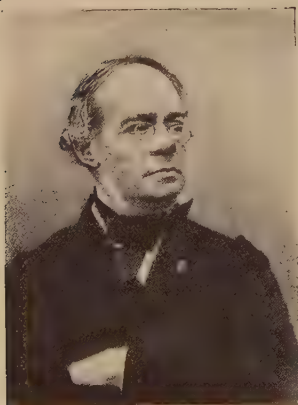
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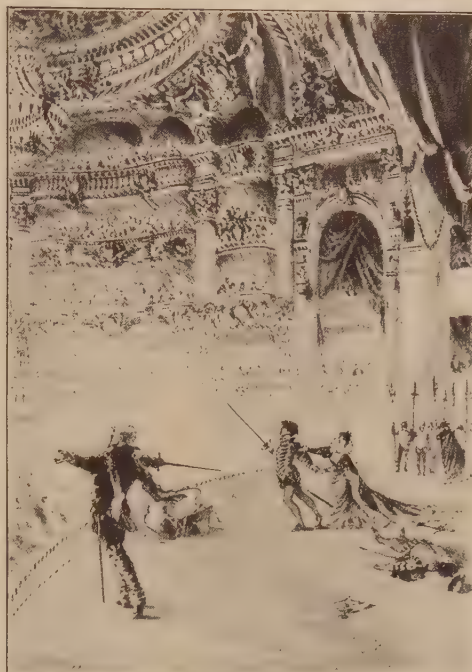
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(1) Daniel François Esprit AUBER (1782—1871), composer of the opera "La Muette de Portici" (Paris 1828). Steel engraving by Edmond Hédouin (1838) after Paul Delaroche. (2) Auber in his old age. Lithograph by Desmaisons. (3) Jean François LESUEUR (1760—1837), chapel-master to Napoleon I. Aquatint by E. Quenedey, 1818. (4) François Adrien BOIELDIEU (1775—1834), composer of the opera "La Dame Blanche" (Paris 1825). Oil portrait by Louis Léopold Boilly in the Museum at Rouen. Photograph by J. E. Bulloz, Paris. (5) Rodolphe KREUTZER (1766—1831), violin virtuoso, opera and chamber composer. Aquatint by E. Quenedey, 1809. (6) J. Fromental Elie HALÉVY (1799—1862), composer of the opera "La Juive" (Paris 1835). Lithograph by E. Fuhn. (7) Ferdinand HÉROLD (1791—1833), composer of the opera "Zampa" (Paris 1831). Lithograph by L. Dupré.

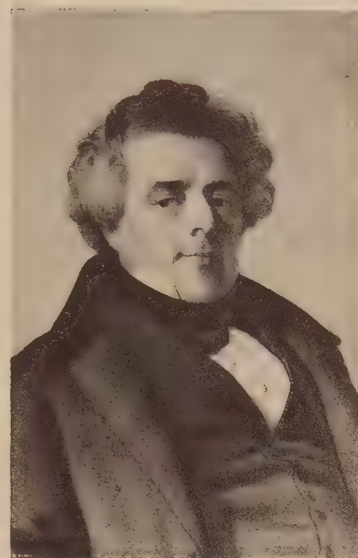




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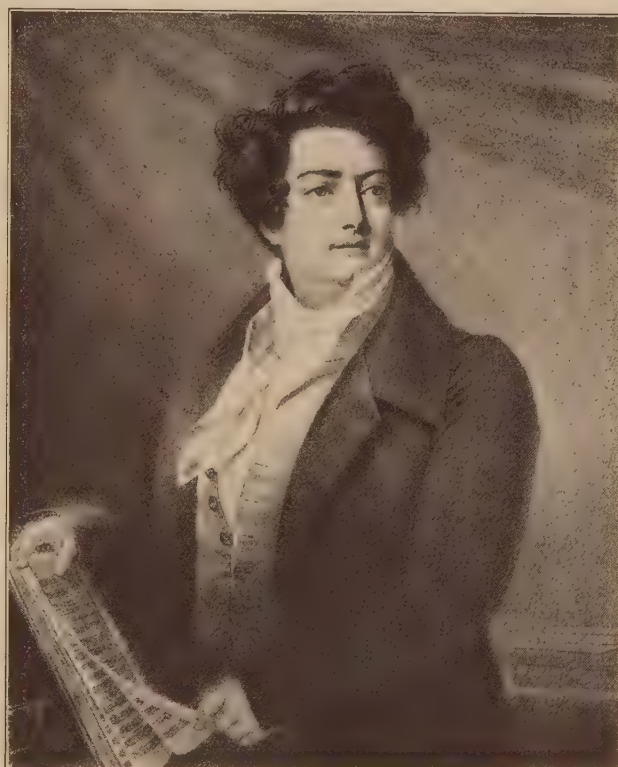
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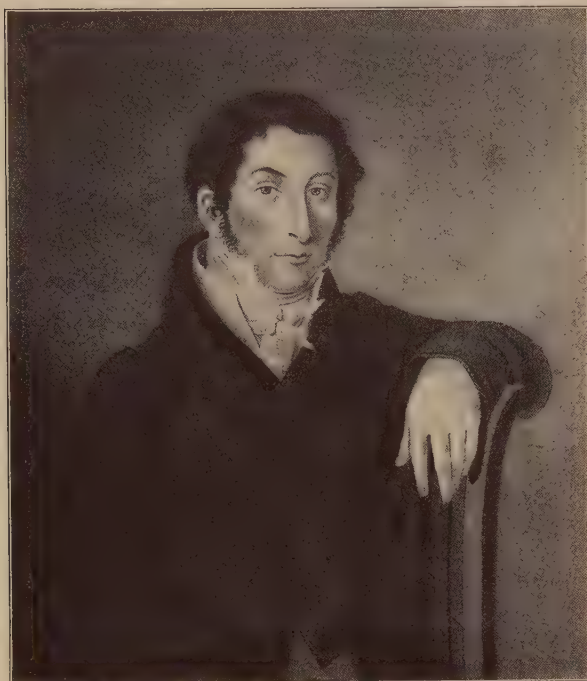
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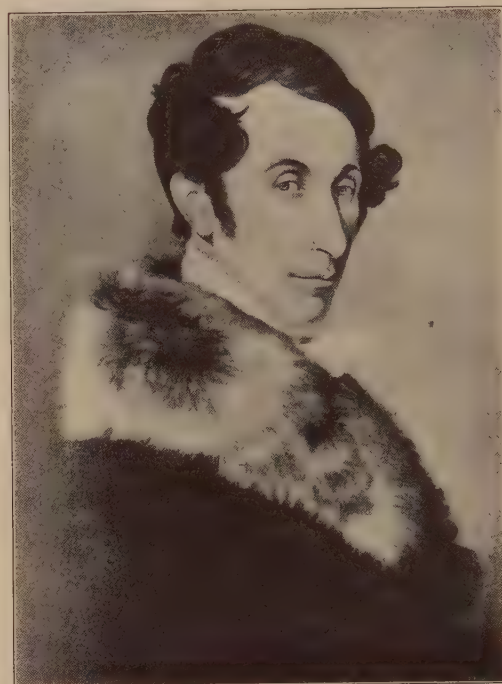
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(1) The tenor Gilbert Louis DUPREZ (1806—1896) as Masaniello in Auber's "Muette de Portici". Lithograph by G. Solferini. (2) A performance at the Grand Opera, Paris. Etching ("La fin de l'acte") by J. A. Mitchell, 1878. (3) The bass Luigi LABLACHE (1794—1858). Lithograph by F. Salabert. (4) The contralto Maria Felicità MALIBRAN-GARCIA (1808—1836) as Desdemona in Rossini's "Othello" [see p. 300, fig. 5]. Mezzotint by Charles Turner, after H. Decaisne. (5) The tenor Adolphe NOURRIT (1802—1839). Lithograph by Vigneron 1829.

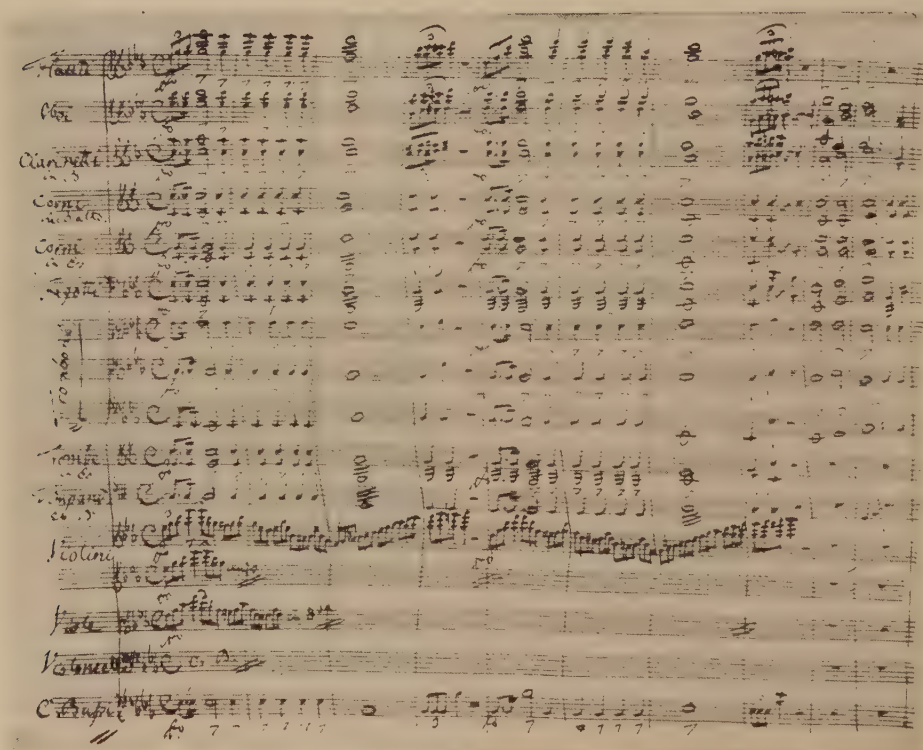




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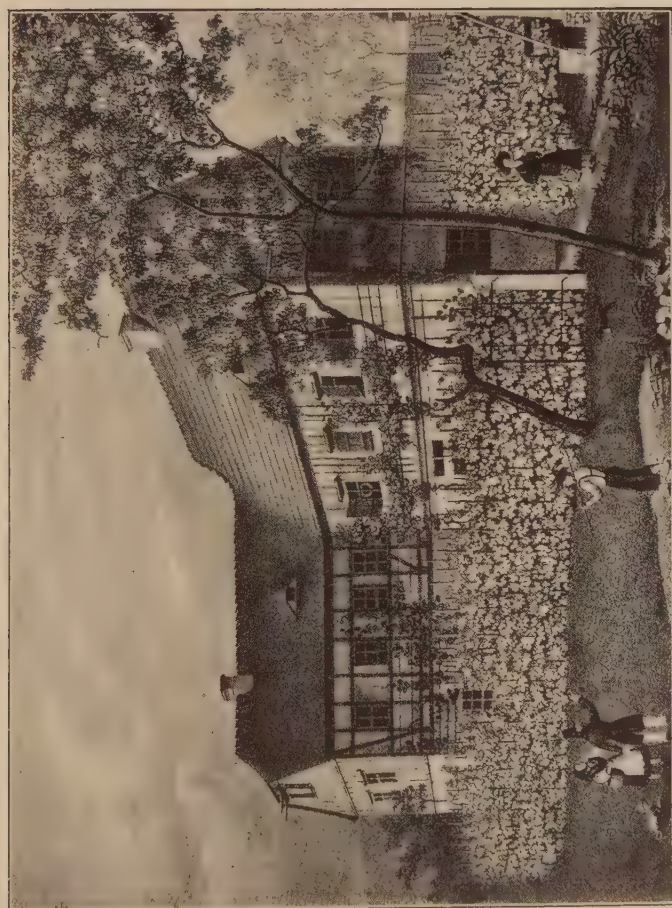
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Carl Maria VON WEBER (1786—1826): (1) Aquatint by F. Jügel. (2) Oil portrait by Ferdinand Schimon [Dresden, 1825] in the possession of the von Weber family at Dresden. (3) Opening page of the overture to the opera "Euryanthe", scored in Vienna, October 16 to 19, 1823; from the autograph score of the opera in the Sächsischen Landesbibliothek (Saxon State Library) Dresden.





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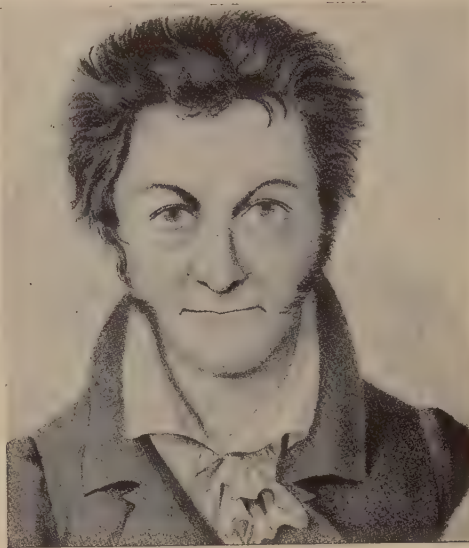
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(1) Carl Maria von WEBER's home at Klein-Hosterwitz, near Dresden: the "summer nest" in Felsner the vine-dresser's house where the composer spent his summers from 1818 onward. Lithograph from a drawing by F. T. Brauer. (2) Entry describing the great success of the first performance of "Der Freischütz" (Berlin June 18, 1821) in Weber's own diary, now in the possession of the von Weber family in Dresden. (3) The opera-singer Henriette SONTAG (by marriage Countess Rossi, 1806—1854) as Agatha in Weber's "Freischütz". Mezzotint by Reynolds (London 1829) after N. L. F. Gosse.





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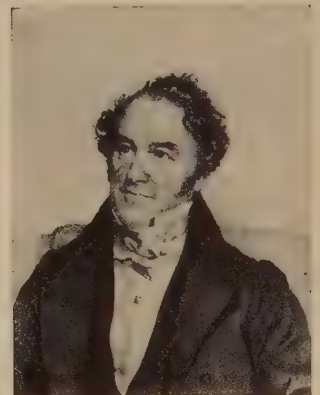
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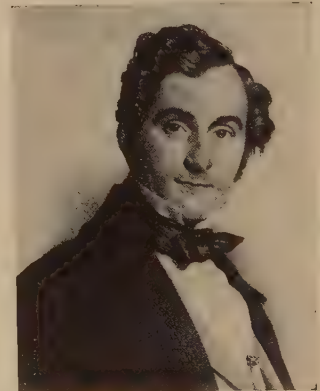
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(1) Carl Maria v. WEBER as conductor. Lithograph by J. Hayter (London 1826). (2) The old Hoftheater in Dresden, where Weber was director of the newly-organized German opera. Water-colour in the City Museum, Dresden. (3) Ernst Theodor Amadeus [Wilhelm] HOFFMANN (1776—1822), composer of the opera "Undine" (Berlin 1816), and a witty writer on music. Unsigned lithograph. (4) Heinrich MARSCHNER (1795—1861), composer of the opera "Hans Heiling" (Berlin 1833). Lithograph by M. Gauci after F. A. Jung. (5) Conradin KREUTZER (1780—1849), composer of the opera "Das Nachtlager von Granada" (Vienna, 1834). Lithograph by Joseph Kriehuber, Vienna, 1837. (6) Albert LORTZING (1801—1851), composer of the opera "Der Wildschütz" (Leipzig 1842). Lithograph by G. Schlick 1845.





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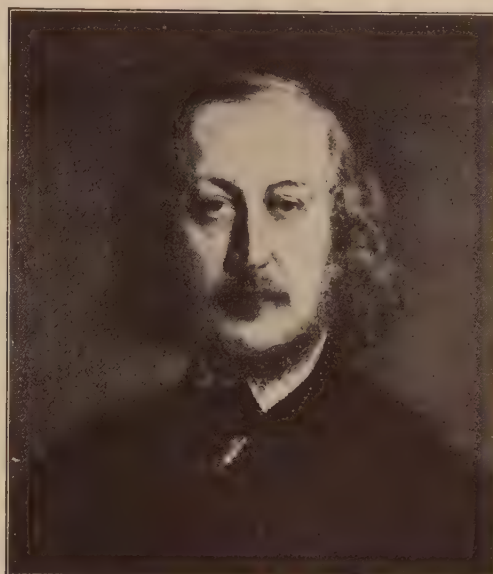
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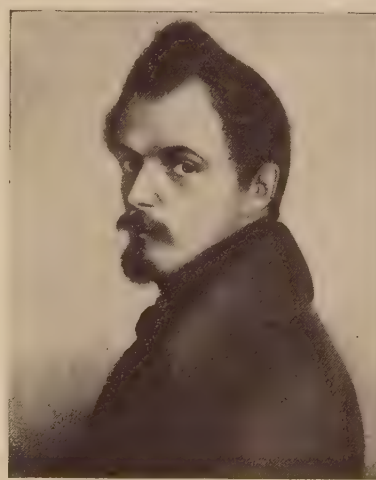
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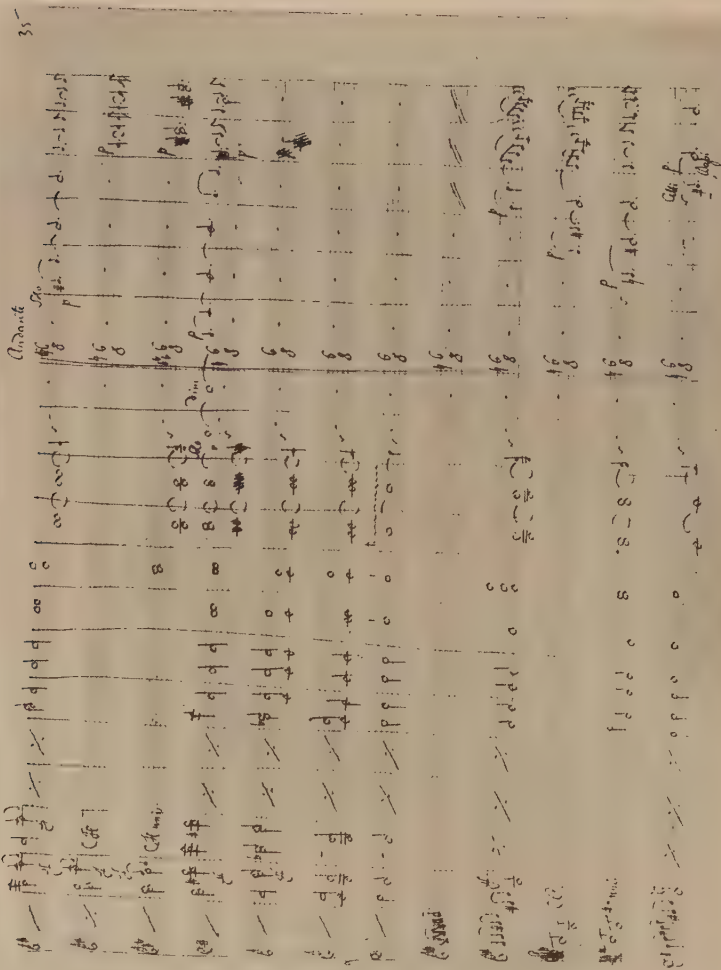
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Pianoforte virtuosi and composers: (1) Johann Nepomuk HUMMEL (1778–1837). Lithograph by Vigneron. (2) Carl CZERNY (1791–1857). Lithograph by Joseph Kriehuber, Vienna, 1833. (3) John FIELD (1782–1837). Unsigned lithograph. (4) Sigismund THALBERG (1812–1871). Unsigned engraving. (5) Stephen HELLER (1814–1888). Oil portrait by Louis Gustave Ricard. Paris, Musée du Louvre. Photograph by Les archives photographiques. (6) Henri LITOLFF (1818–1891). Lithograph by Joseph Kriehuber, Vienna 1848. (7) Henri HERZ (1803–1888). Lithograph by P. L. H. Grévedon, Paris, 1837. (8) Ignaz MOSCHELES (1794–1870). Lithograph by A. Brandt, 1849. (9) Adolf HENSELT (1814–1889). Lithograph by A. Grahl.





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(1) End of the first movement and bridge passage leading into the second, from the violin concerto (E minor, Op. 64, written 1844) by Felix Mendelssohn-BARTHOLDY (1809–1847). Page 35 of the autograph score in the State Library, Berlin. (2) Felix Mendelssohn. Engraving by J. Caspar, after the oil painting by Mendelssohn's brother-in-law Wilhelm Hensel. (3)–(5) Members of the Gewandhaus orchestra, Leipzig, under Julius Rietz (1812–1877), who succeeded Mendelssohn and Gade as conductor. (3) The bassoonist Carl Wilhelm von Inten (1799–1877). (4) First violins (David, Klengel, Joachim, etc.), rehearsing the Presto passage in Beethoven's "Leonora Overture No. 3". (5) The double-bass player Johann Friedrich Peglow (1790–1868). Lithographs after the humorous sketches by the violinist.





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(1) Giacomo MEYERBEER (Jacob Meyer Beer (1791–1864), composer of the opera "Les Huguenots" (Paris, 1836). Lithograph by F. S. Delpech after Maurin. (2) Meyerbeer in his old age. Lithograph by P. Maurou. (3) Louis SPOHR (1784–1859), composer of the opera "Jessonda" (Cassel, 1823), violin virtuoso and composer. Lithograph by Jentzen, after G. Arnold. (4) Otto NICOLAI (1810–1849), composer of the comic opera "The Merry Wives of Windsor" (Berlin 1849). Lithograph by Joseph Kriehuber, Vienna, 1842. (5) Friedrich von FLOTOW (1812–1883), composer of the opera "Martha" (Vienna 1847). Lithograph by Joseph Kriehuber, Vienna, 1847.

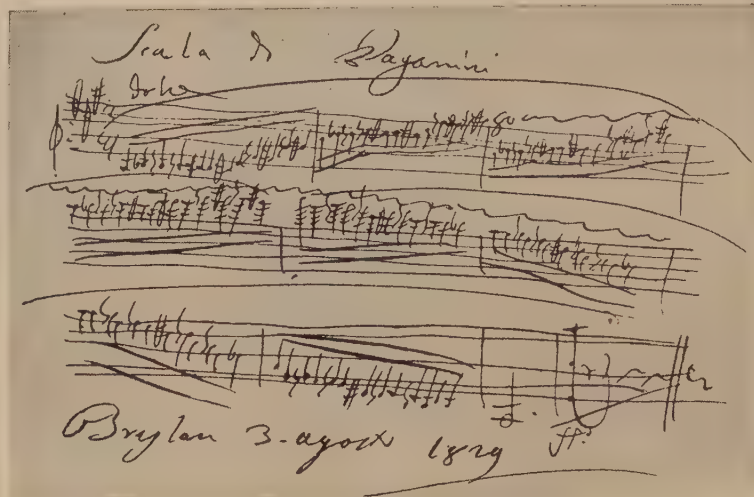




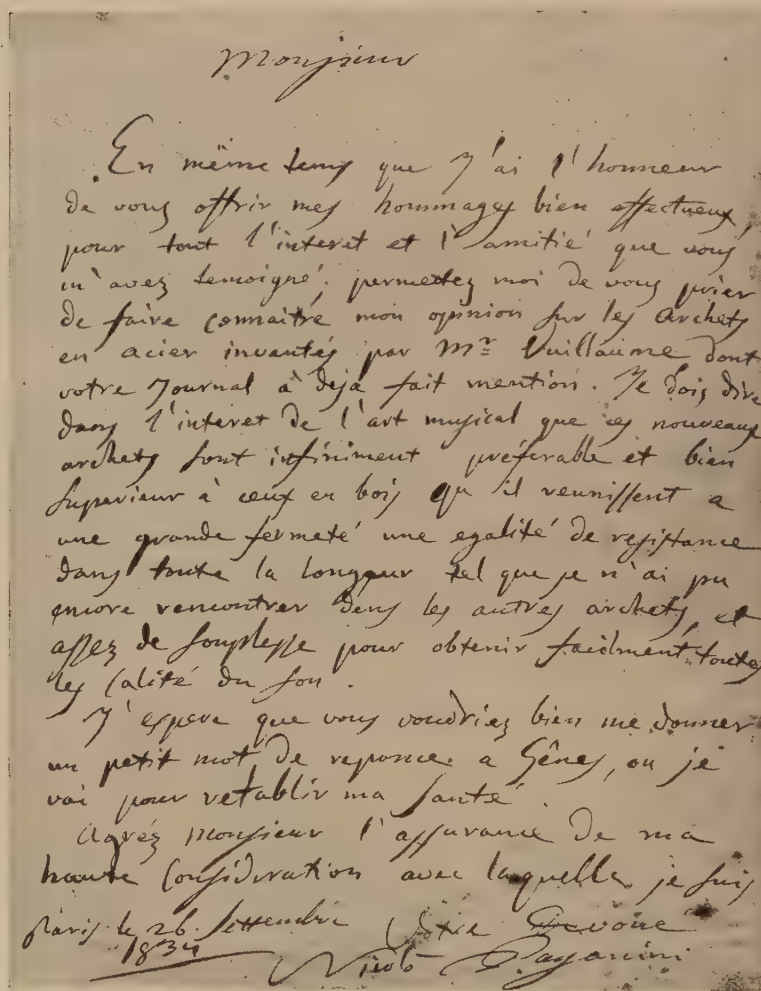
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Niccolò PAGANINI (1783–1840), "the brightest star of violin virtuosity". (1) Pencil drawing by Jean Ingres, Rome, 1819, in the Musée de Bayonne (Coll. Bonnat). (2) Lithograph ("drawn from memory") by Begas. (3) Autograph album-leaf: "Scala di Paganini". Breslau, August 3, 1829. Formerly with C. G. Boerner, Leipzig. (4) Autograph letter (recommending the steel violin bow of J. B. Vuillaume) to F. J. Fétis in Brussels. Paris, September 26, 1834. Formerly in the Heyer Museum, Cologne.





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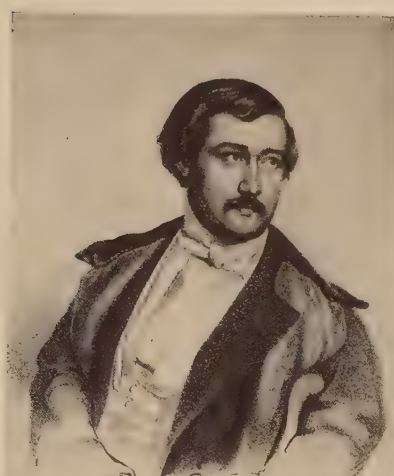
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(1) Rodolphe KREUTZER (1766–1831). Stipple engraving by Lampert the younger, after A. P. Vincent. [See also p. 302, fig. 5.] (2) Pierre F. M. BAILLOT de Sales (1771–1842). Crayon engraving by Lambert after a painting in the possession of J. B. Cartiers. (3) Pierre Rode (1774–1830). Stipple engraving by Lambert the younger. (4) Joseph MAYSEDER (1789–1863). Stipple engraving by Blasius Höfel, Vienna 1815, after L. Letronne. (5) Charles de BÉRIOT (1802–1870). Lithograph by Joseph Kriehuber, Vienna, 1859. (6) Camillo SIVORI (1815–1894). Lithograph by Joseph Kriehuber, Vienna, 1841. (7) Ole B. BULL (1810–1880). Steel engraving by C. Mayer. (8) Hubert LÉONARD (1819–1890). Lithograph by C. Feckert. (9) Henri VIEUXTEMPS (1820–1881). Lithograph by Joseph Kriehuber, Vienna, 1842.





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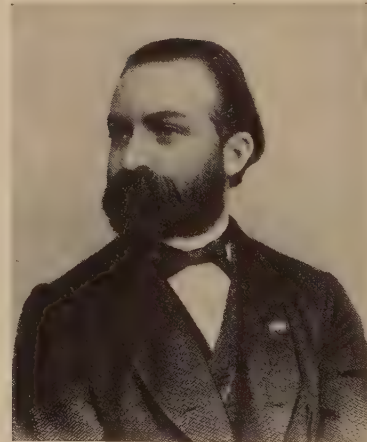
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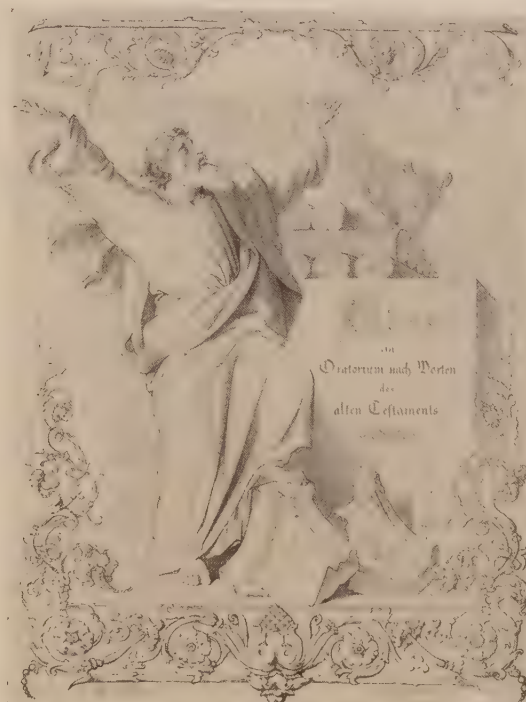
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(1) Joseph BÖHM (1795—1876), master of Ernst and Joachim. Lithograph by Joseph Kriehuber, Vienna, 1830. (2) Ferdinand DAVID (1810—1873). Lithograph by J. G. Weinhold, Dresden, 1846. (3) Pablo de SARASATE (1844—1908). Photograph by J. C. Schaarwächter, Berlin, 1890. (4) The brothers Friedrich Wilhelm (1786—1842) and Johann Peter PIXIS (1788—1874) as musical prodigies (violin and piano). Engraving by Heinrich Sintzenich after the oil portrait by Heinrich Schröder, Brunswick 1800. (5) The sisters Teresa (1827—1904) and Maria MILANOLLO (1832—1848) as child prodigies (violin). Lithograph by Joseph Kriehuber, Vienna 1843. Violoncello virtuosos: (6) Bernhard ROMBERG (1767—1841). Lithograph by Kräger, after Gentili. (7) Adrien François SERVAIS (1807—1866). Lithograph by Joseph Kriehuber, Vienna, 1842. (8) Friedrich GRÜTZMACHER (1832—1903). Steel engraving by A. Weger, after a photograph.





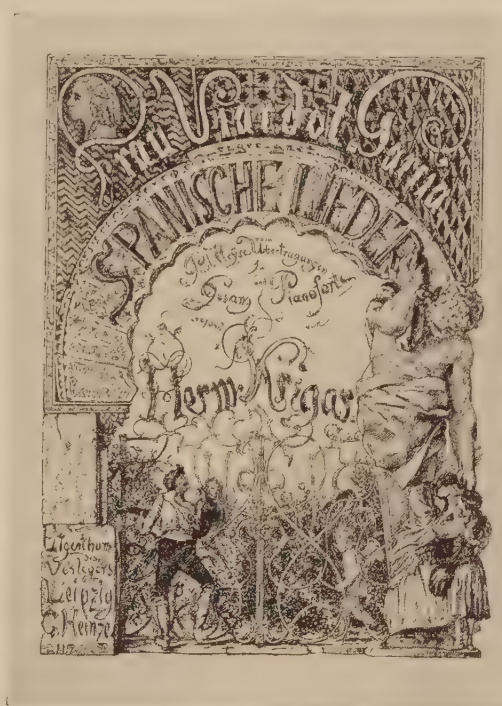
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Lithograph title-pages to music printed in the middle of the 19<sup>th</sup> century. (1) Music to Sophocles' "Antigone" by Felix MENDELSSOHN-BARTHOLDY, Op. 55. Leipzig, F. Kistner. Drawing by Julius Hübner, 1842. (2) Piano score of the oratorio "Elias" by Mendelssohn, Op. 70. Bonn, N. Simrock. Drawing by Julius Hübner, 1847, lithograph print by C. Hahn. (3) "Hausmusik" (50 songs by German poets) by Wilhelm Heinrich RIEHL. Stuttgart, 1855. J. G. Cotta. Cover design by Ludwig Richter. (4) "Spanische Lieder" by Hermann KRIGAR [Menzel's brother-in-law], dedicated to Madame Pauline Viardot-Garcia. Leipzig, 1866, G. Heinze. Pen drawing by Adolph Menzel.





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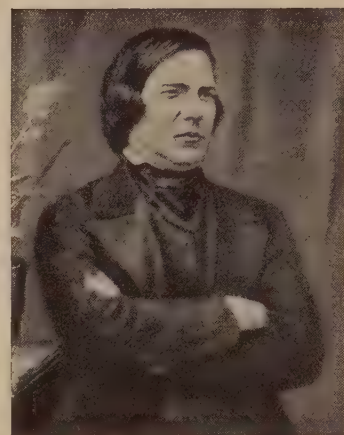
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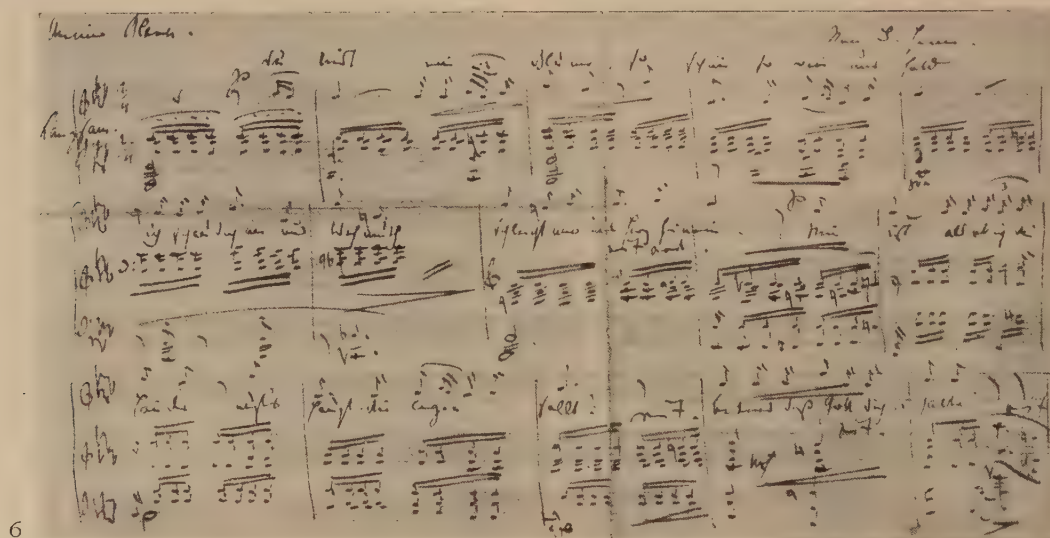
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(1) Birthplace of Robert SCHUMANN (1810–1856), at Zwickau in Saxony. Steel engraving by A. Krausse. (2)–(5) Portraits of Schumann. (2) Youthful portrait of c. 1834. Painting over a pastel. Zwickau, Schumann Museum (in the König Albert Museum). (3) Lithograph by Joseph Kriehuber, Vienna, 1839. (4) Robert and Clara Schumann. Double relief by Ernst Rietschel, Dresden, 1848. (5) Hamburg daguerreotype of March 20, 1850. (6) Song, "Du bist wie eine Blume" (by Heine, No. 24 from the song-cycle "Myrthen", Op. 25, written in 1840). Autograph copy with the dedication "Meiner Clara" ("To my Clara"). Zwickau, Schumann Museum.





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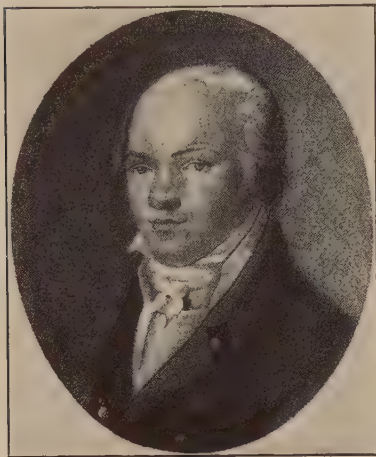
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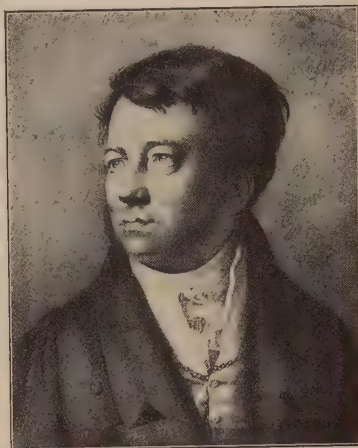
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(1) Schumann's father-in-law, the piano teacher Friedrich WIECK (1785—1873). Photograph (1869). (2) The composer Ludwig SCHUNKE, a friend of Schumann's youth (1810—1834), on his deathbed. After a drawing by Emil Kirchner. (3) Schumann's wife, Clara WIECK, the famous pianist (1819—1896) as fiancée. Drawing by Elvire Leyser, née Härtel, Maxen, near Dresden, 1836. [See also p. 344, fig. 1.] Zwickau, Schumann Museum. (4) View of the Robert Schumann room in the Schumann Museum, Zwickau. In the foreground the Hammerflügel (grand piano) by Andreas Stein, Vienna [1827], the instrument used by Clara Wieck at her first appearance in the Leipzig Gewandhaus on October 20, 1828. Photograph by Dr. P. Wolff, Frankfurt (from the "Musik im Leben der Völker" Exhibition, Frankfurt, 1927).





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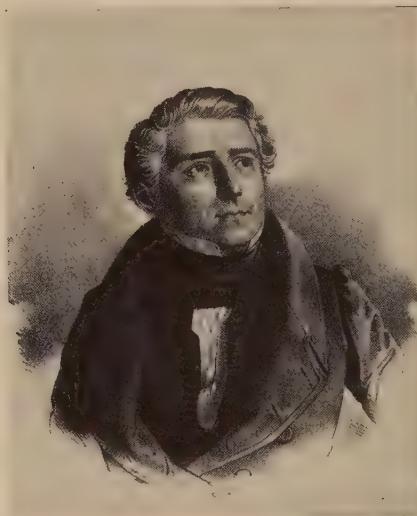
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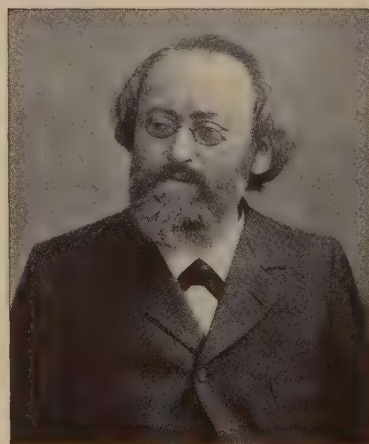
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(1) Andreas ROMBERG (1761–1821), composer of Schiller's "Lied von der Glocke". Engraving [1810]. (2) Friedrich SCHNEIDER, composer of the oratorio "Das Weltgericht". Unsigned lithograph. (3) Franz LACHNER (1803–1890), composer of the eight orchestral suites. Steel engraving by Christian Riedt. Masters of song-writing: (4) Friedrich SILCHER (1789–1860). Unsigned lithograph. (5) Carl LOEWE (1796–1869), master of the Ballad. Lithograph [after the oil portrait by Most]. (6) Robert FRANZ (1815–1892). Unsigned etching. (7) Ferdinand HILLER (1811–1885). Lithograph by E. Kühnel. (8) Robert VOLKMANN (1815–1883). Tinted photograph (so-called salifiable base) from c. 1855. (9) Max BRUCH (1838–1920). Photograph by Reichard & Lindner, Berlin.





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## VOLKSGARTEN - MUSIK

von

JOSEPH LANNER.



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(1) Joseph LANNER (1801—1843) practically the creator of the Viennese waltz. Lithograph by Joseph Kriehuber (1839). (2) Title-page to the 1<sup>st</sup> volume of Lanner's "Volksgarten-Musik" ("Carolinenwalzer", Op. 50), Vienna [1830]. (3) Johann STRAUSS (1804—1849), head of the line of famous dance composers. Lithograph by Joseph Kriehuber, Vienna, 1835. (4) Johann STRAUSS Junior (1825—1899), composer of the operetta "Die Fledermaus" (Vienna, 1874). Photograph by J. Löwy, Vienna, 1889. (5) Joseph STRAUSS (1827—1870), younger brother of the above. Photograph by A. Schrank, Vienna. (6) Franz v. SUPPÉ (1819—1895), composer of the operetta "Boccaccio" (Vienna, 1879). Steel engraving by A. Weger, after a photograph. (7) Carl MILLOCKER (1842—1899), composer of the operetta "Der Bettelstudent" (Vienna, 1882). Photograph.





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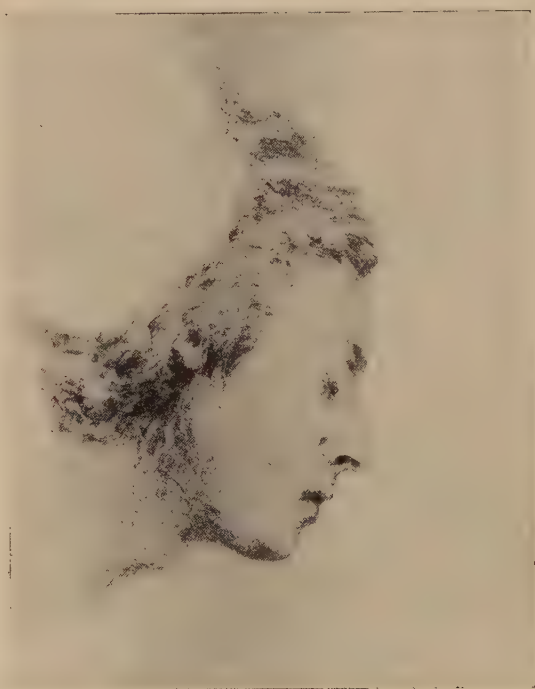
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Frédéric CHOPIN (1810–1849): (1) Portrait as a youth of twenty-two. Unsigned drawing. (2) Chopin's parents: Justina, née Krzyżanowska, and Nicolaus Chopin. Contemporary pencil drawing. Warsaw, Collection of Marya Vodzinska. (3) Joseph ELSNER (1769–1854), composer, and director of the Warsaw Conservatorium; Chopin's master. Lithograph by M. Fajans. (4) Marya Vodzinska, Chopin's early love. Self-portrait (Pencil drawing). Warsaw, State Collection. (5) Chopin on his death-bed. Water colour by Teofil Kwiatowsky. Warsaw, Musikgesellschaft. (6) Chopin. Pencil drawing by his friend George Sand [see p. 326, fig. 3]. Warsaw, Collection of Marya Ciechomska.

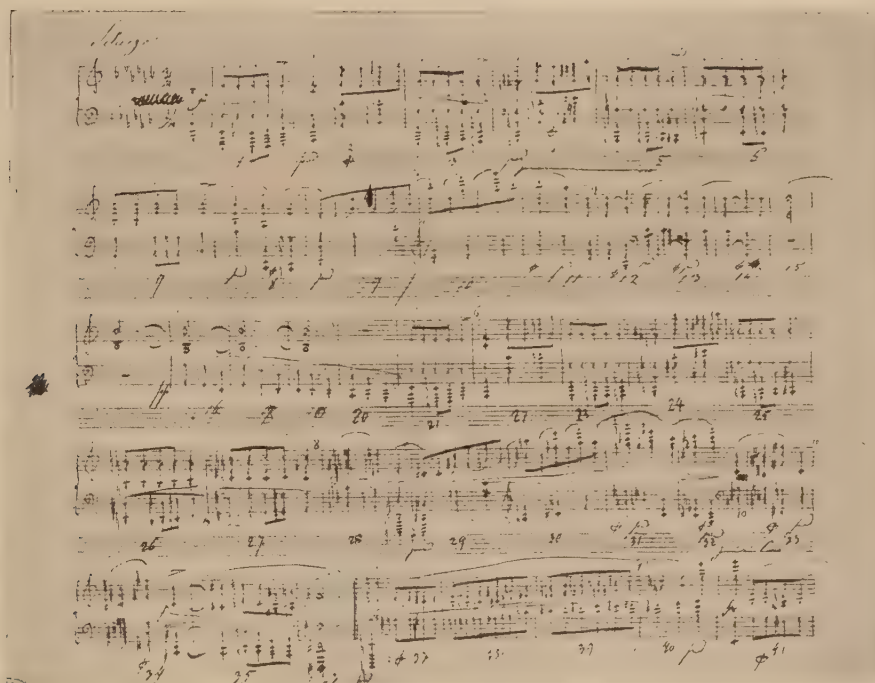




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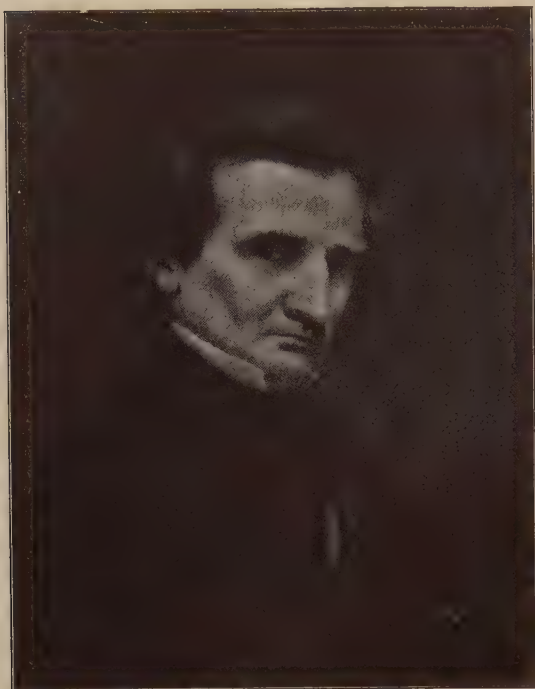
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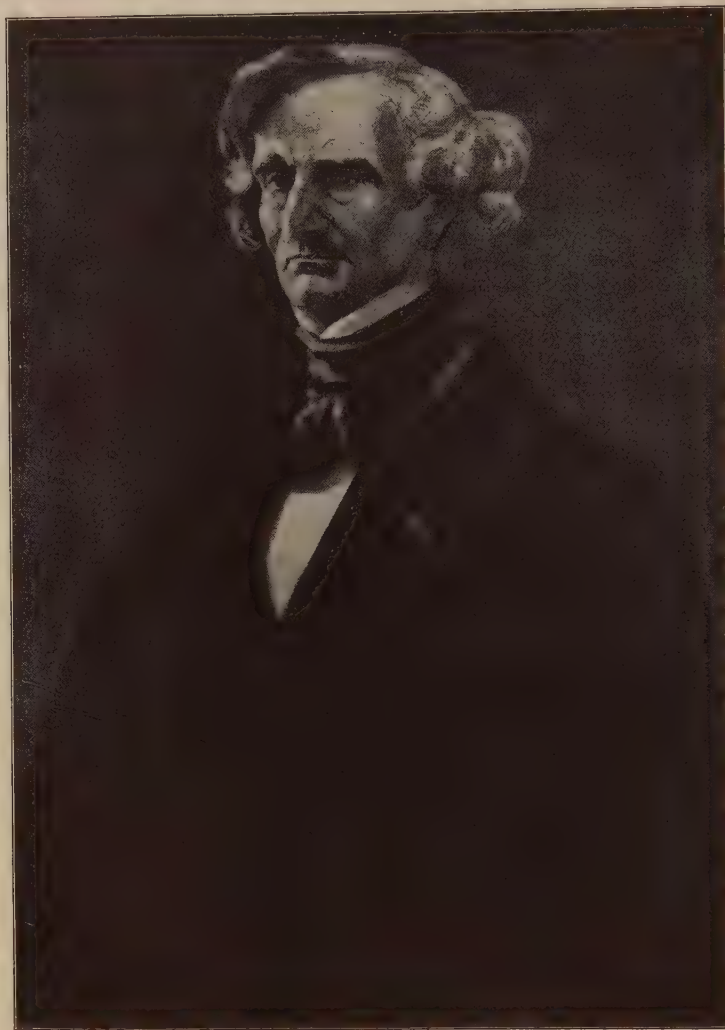
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Frédéric CHOPIN (1810 - 1849). (1) Oil portrait by Eugène Delacroix. Paris, Musée du Louvre. (From the Marmontel Bequest). Photograph by Les archives photographiques. (2) Oil painting by Antoni Kolberg, 1848. Warsaw, Musikgesellschaft. (3) Beginning of the Scherzo from the B $\flat$  minor piano sonata, Op. 35 (with the Funeral March); autograph copy of 1839. Leipzig, Breitkopf & Härtel.

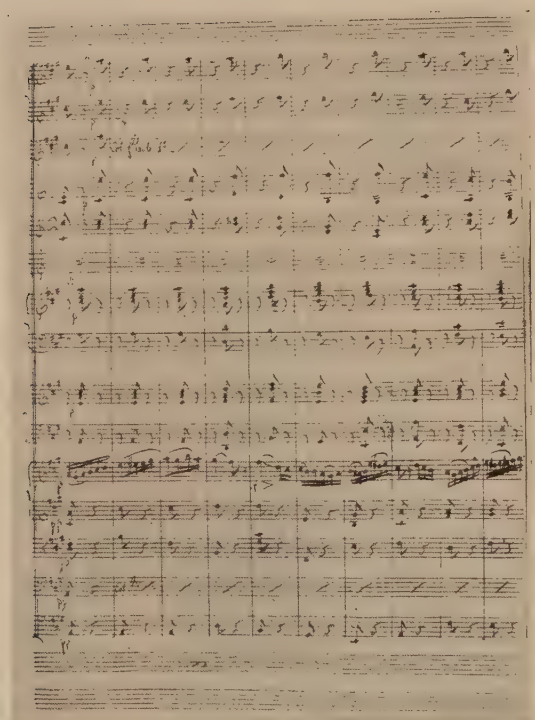




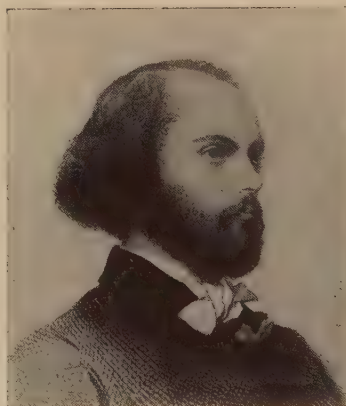
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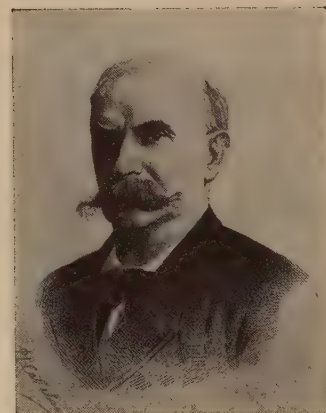
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Hector BERLIOZ (1803—1869): (1) Oil portrait by Gustave Courbet [1850] in the Musée du Louvre, Paris. Photograph by Les archives photographiques. (2) Oil portrait by Honoré Daumier [c. 1860] in the Musée de Versailles. Photograph by J. E. Bulloz, Paris. (3) "Un Bal. Valse", the 2<sup>nd</sup> movement of the "Symphonie fantastique" ("Episode de la vie d'un artiste", Op. 14). From the autograph score in the Bibliothèque du Conservatoire, Paris. (4) Félicien DAVID (1810—1876), composer of the symphonic ode "Le Désert" (Paris, 1844). Engraving by Metzner, 1858. (5) Ernest REYER (1823—1909), composer of the opera "Sigurd" (Brussels, 1884). Engraving by P. Cathelain.





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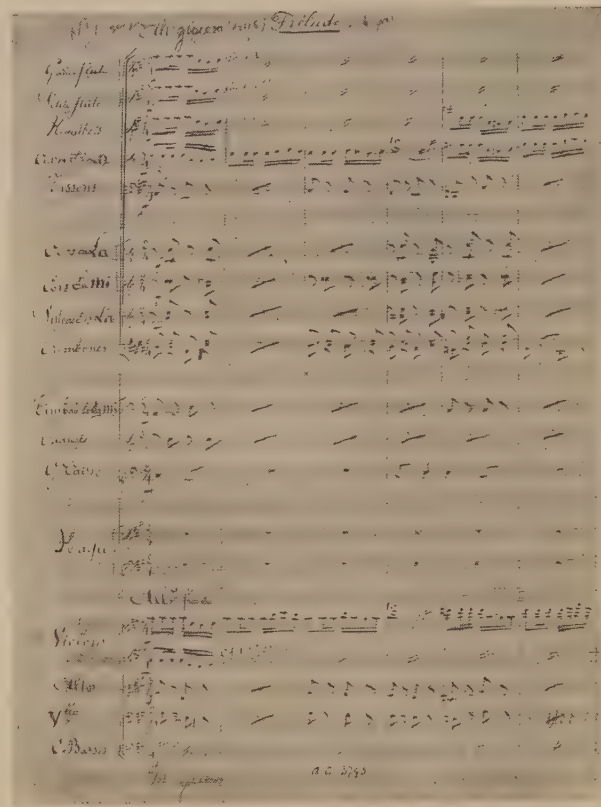
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(1) François Antoine HABENECK (1781–1849), conductor of the Paris Conservatoire concerts. Etching by A. Masson. (2) "Un concours du Conservatoire" (c. 1875). Engraving after D. Lancelot. (3) Ambroise THOMAS (1811–1896), composer of the opera "Mignon" (Paris, 1866). Crayon engraving by A. Nargeot after Hippolyte Flandrin, 1852. Charles GOUNOD (1818–1893), composer of the opera "Faust" (Paris, 1859). (4) Gounod as a young man at the piano. Pencil drawing by Jean Ingres, Rome 1840, in the possession of Madame de Lassus, Paris. (5) Oil portrait by Aug. Scheffer in the Musée de Versailles. Photograph by J. E. Bulloz, Paris.





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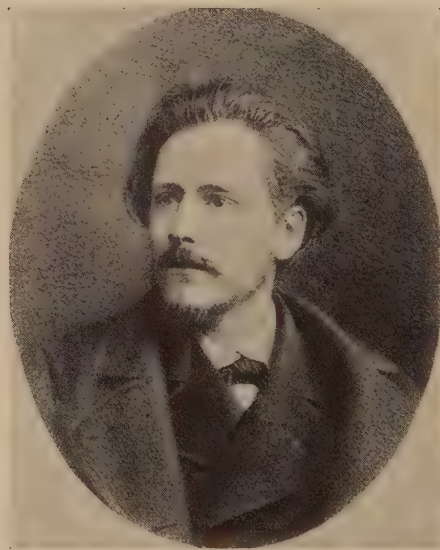
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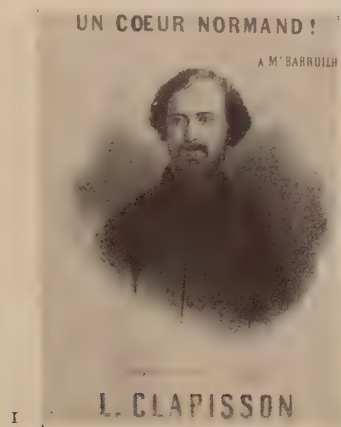
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Georges BIZET (1838—1875), composer of the opera "Carmen" (Paris, 1875). (1) Oil portrait by F. H. Giacomotti (Rome, before 1860). (2) Opening page of the autograph score of "Carmen". Paris, Collection of M. Strauss. (3) Edouard LALO (1823—1892), composer of the opera "Le roi d'Ys" (Paris, 1888). Etching after a photograph by Lejeune. (4) Léo DELIBES (1836—1891), composer of opera and ballet ("Coppélia", Paris, 1870). Etching by Louise Abbema. (5) Jules MASSENET (1842—1912), composer of the opera "Manon" (Paris, 1884). Lithograph by P. Maurou, after a photograph.

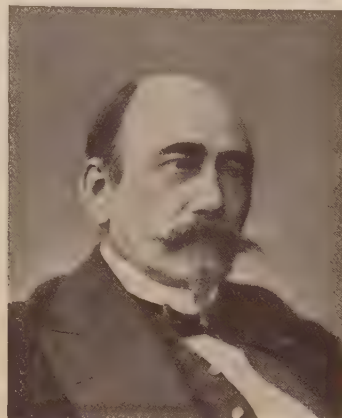




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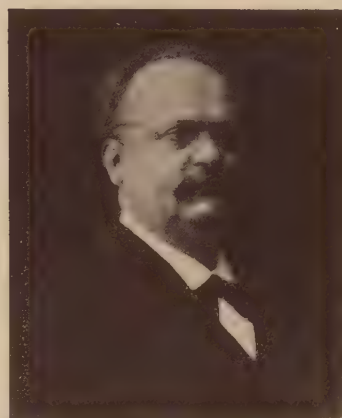
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(1) Louis CLAPISSON (1806—1866), composer of the operetta "La Fanchonette" (Paris, 1856). Lithograph. Title-page by Mouilleron, after Mlle. E. Lothon. (2) Jacques OFFENBACH (1819—1880), greatest of the French operetta writers, and composer of the comic opera "Les contes d'Hoffmann" (Paris, 1881). From a Paris photograph. (3) Louis Aimé MAILLART (1817—1871), composer of the comic opera "Les dragons de Villars" (Paris, 1856). Photograph by Pierre Petit. (4) Victor MASSÉ (1822—1884), composer of the comic opera "La reine Topaze" (Paris, 1856). Photograph by Pierre Petit. (5) Charles LECOQ (1832—1918), composer of the operetta "La fille de Madame Angot" (Paris, 1872). Photograph by Goupil & Cie. (6) Types in a theatre audience. Water-colour by Honoré Daumier.





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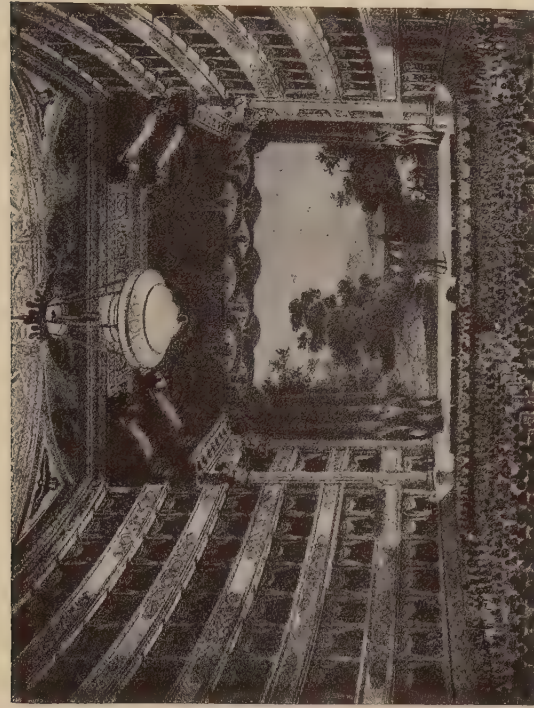
*Chorus*

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RIGOLETTO

Giuseppe VERDI (1813–1901). (1) Etching by C. Geoffroy 1886. (2) Extract (Duke: “Bella figlia dell’amore”) from the quartet in 3<sup>rd</sup> Act (No. 16) of the opera “Rigoletto”, composed in 1850 (First performance: Venice, 1851). Autograph score in the archives of G. Ricordi & Co., Milan.





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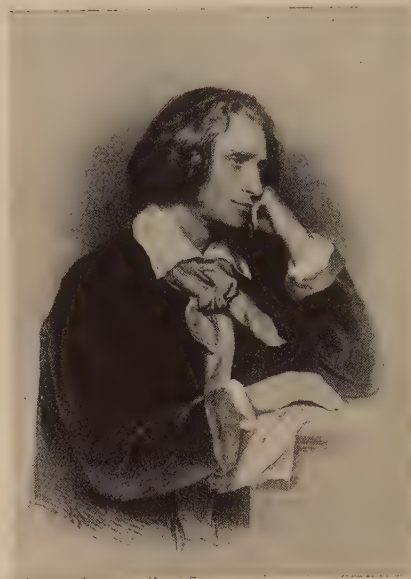
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(1) The Teatro alla Scala in Milan (built by Giuseppe Piermarini, 1776–1778), the largest opera house in Italy after the Teatro San Carlo in Naples. Unsigned engraving. (2) View of the interior of the Scala. Aquatint by L. Cherbuin after Sidoli (c. 1850). (3) View of the interior of the Teatro La Fenice in Venice (built in 1792 by Antonil Selva) after the reconstruction by the brothers Meduna in 1837. Lithograph by Barozzi after Giovanni Pivdor. (4) The Paris Opera House (Académie Nationale de Musique), built by Charles Garnier. Photograph by A. Vagne, Paris.





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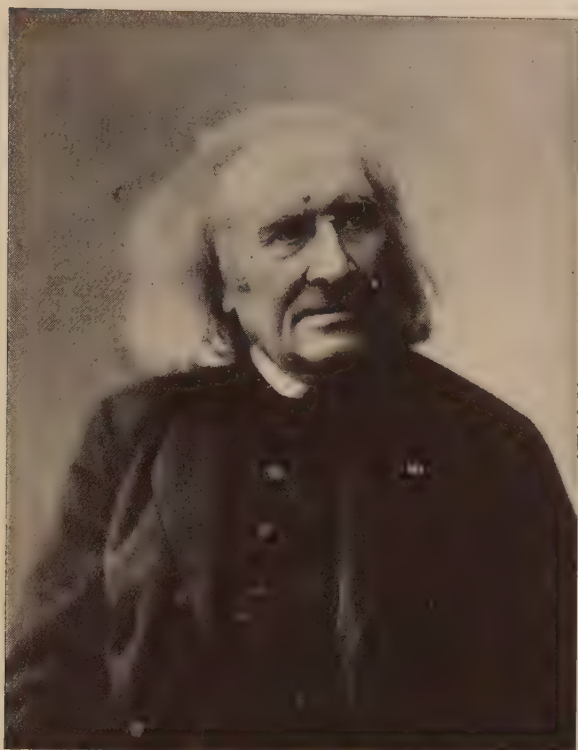
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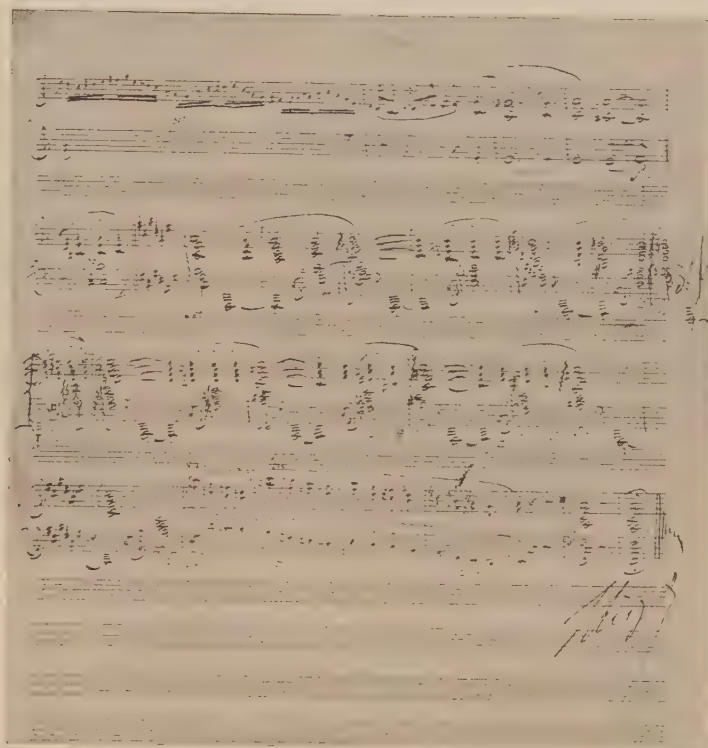
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Franz LISZT (1811—1886): (1) Pencil drawing by Jean Ingres. Rome, May 29, 1839. (2) Lithograph by Joseph Kriehuber, Vienna, 1846. (3) Liszt at the piano; at his feet, Countess Marie d'Agoult [Daniel Stern]; in the armchair, George Sand [Aurore Dupin-Dudevant] in man's dress; beside her Alexandre Dumas, and behind them both Victor Hugo. In the background, Paganini and Rossini. Painting by Joseph Danhauser, Vienna, 1840. In private possession, Vienna (1897. Frau M. von Schaub). Photograph by Bruckmann.





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(1) Franz LISZT as Abbé (in advanced years). Photograph by E. Pirou, Paris. (2) Last page of Liszt's F sharp Impromptu for piano, written at the end of 1877 and dedicated to Baroness Olga von Meyendorff. Leipzig, archives of Breitkopf & Härtel. Musicians in Liszt's circle: (3) The piano virtuoso Carl TAUSIG (1841—1871). Steel engraving by A. Weger after a photograph. (4) Hans von BÜLOW (1830—1894), piano virtuoso and conductor. Unsigned etching. (5) The composer Joachim RAFF (1822—1882). Steel engraving by A. Weger after a photograph.





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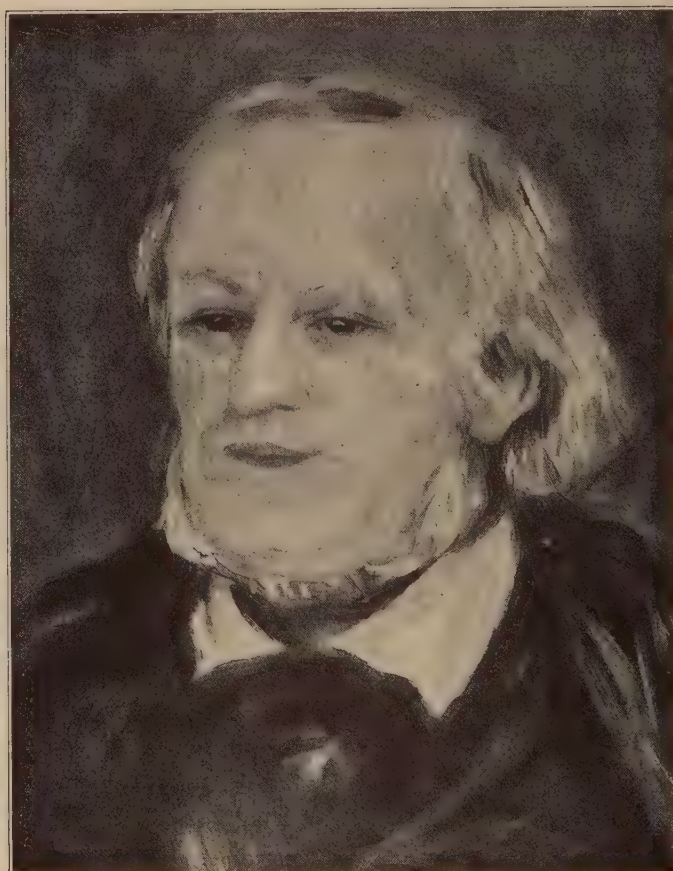
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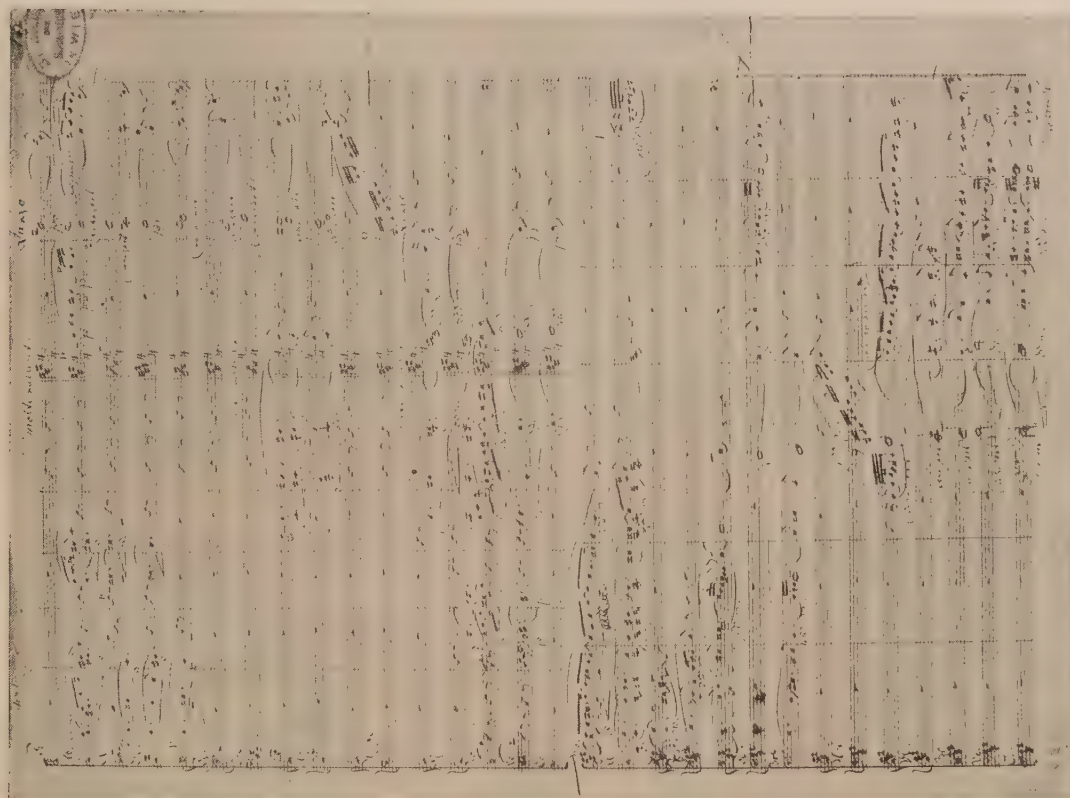
Richard WAGNER (1813–1883): (1) Steel engraving by Carl Mayer [after the drawing by Wagner's friend Ernst Benedict Kietz. Paris, 1842]. (2) Photograph by Elliott & Fry, London, 1877. (3) The composer's death mask (February 13, 1883, in the Palazzo Vendramin at Venice. Eisenach, Richard Wagner Museum. (4) Wagner with his second wife Cosima, daughter of Liszt (b. 1837). Vienna photograph taken in 1872. (5) Unfinished oil painting by Auguste Renoir in the Cheramy Collection, Paris. (Verlag R. Piper & Co., Munich.)





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(1) Wagner's friend Mathilde WESENDONCK (1828–1902) with her little son Guido, who died young. Chalk drawing by Ernst Benedikt Kietz in 1856. Los Angeles, U.S.A., Collection of P. Max Kuenrich. (2) The close of the Prelude to "Tristan und Isolde" adapted for concert performance. The score, in Wagner's own hand. [Vienna 1861.] Bequeathed by Brahm's. Vienna, Museum der Gesellschaft der Musikfreunde.



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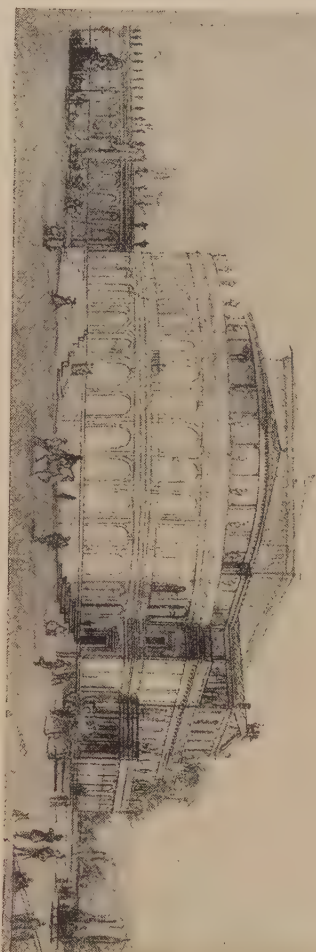
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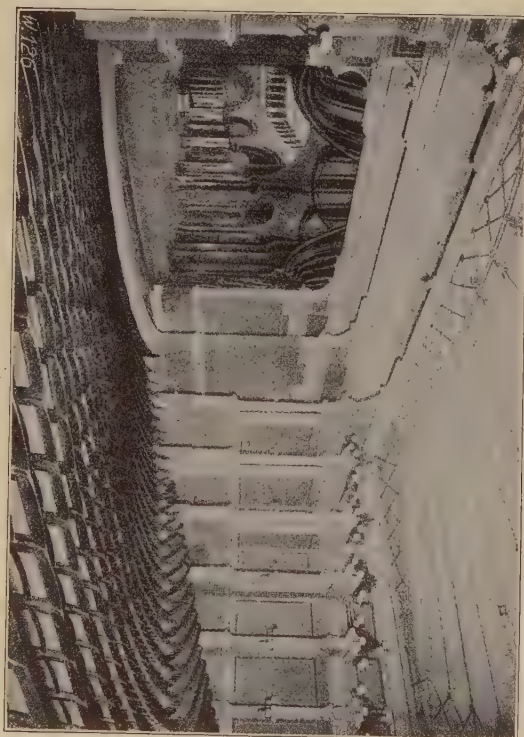
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(1) The opera-singer Hedwig Reicher-Kindermann (1853–1883), the Brünnhilde in Angelo Neumann's travelling Wagner Theatre. Steel engraving by A. Weger after a photograph. (2) Richard Wagner at the rehearsal for the first Bayreuth Festival performances. Pencil drawing by Adolph Menzel; Bayreuth, August 7–8, 1875. (3) The opera-singer Hedwig Reicher-Kindermann (1853–1883), engaged at the Hoftheater, Dresden, from 1823 to 1847. Lithograph by Vigneron. (4) Gottfried Semper's plan for the reconstruction of the Dresden Hoftheater. At the old theatre (opened in 1841 and burnt down in 1869) Wagner had been conductor from 1843 to 1849. Pencil drawing in the Kupferstichkabinett, Dresden. (5) Interior view of the Bayreuth Festival theatre (showing the Grail Scene in 'Parsifal', 1882), Photograph by Hans Brand, Bayreuth.





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Figs. (1)–(6) Wagner Singers: (1) Joseph TICHATSCHKE (1807–1886), the first Rienzi and Tannhäuser (Dresden, 1842, 1845). Lithograph by F. Hanfstaengel 1842. (2) Ludwig SCHNORR VON CAROLSFELD (1836–1865), the first Tristan (Munich, 1865). Munich photograph, 1865. (3) Albert NIEMANN (1831–1917), the first Siegmund of the Bayreuth Festivals (1876). Photograph. (4) Franz BETZ (1835–1900), the first Hans Sachs (Munich, 1868) and the first Wotan at Bayreuth (1876). Steel engraving by A. Weger from a photograph. (5) Hermann WINKELMANN (1849–1912), as Parsifal in the original performance at Bayreuth 1882. Photograph. (6) Georg UNGER (1837–1887), the first Siegfried of the Bayreuth Festivals (1876). Steel engraving by A. Weger, from a photograph. Figs. (7)–(9): Wagner conductors: Hans von Bülow [see p. 327, fig. 4]. (7) Hermann LEVI (1839–1900), Hofkapellmeister in Karlsruhe and Munich. Conducted the first performance of Parsifal in 1882 at Bayreuth. Oil portrait by Franz von Lenbach. Photograph by Bruckmann. (8) Hans RICHTER (1843–1916), conductor of the first Bayreuth Festival in 1876. Photograph. (9) Siegfried WAGNER (b. 1869), son of the master, opera composer and conductor.





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(1) Peter CORNELIUS (1824—1874), composer of the comic opera "The Barber of Bagdad" (Weimar 1856). Pencil drawing by Friedrich Preller, Senior. Weimar, 1856. (2) Karl GOLDMARK (1830—1915), composer of the opera "The Queen of Sheba" (Vienna 1875). Etching by Ferdinand Schmutzer (d. 1928). (3) Hermann GOETZ (1840—1876), composer of the comic opera "Der Widerspenstigen Zähmung" ("The Taming of the Shrew"). (Mannheim, 1874.) Photograph. (4) Engelbert HUMPERDINCK (1854—1921), composer of the fairy opera "Hänsel und Gretel" (Weimar 1893). Photograph. (5) Eugen d'ALBERT (b. 1864), piano virtuoso and composer of the opera "Tiefand" (Prague, 1903). Photograph by G. Brokesch, Leipzig. (6) Max SCHILLING (b. 1868), composer of the opera "Mona Lisa" (Stuttgart 1901). Charcoal drawing by D. B. (d. 1901).





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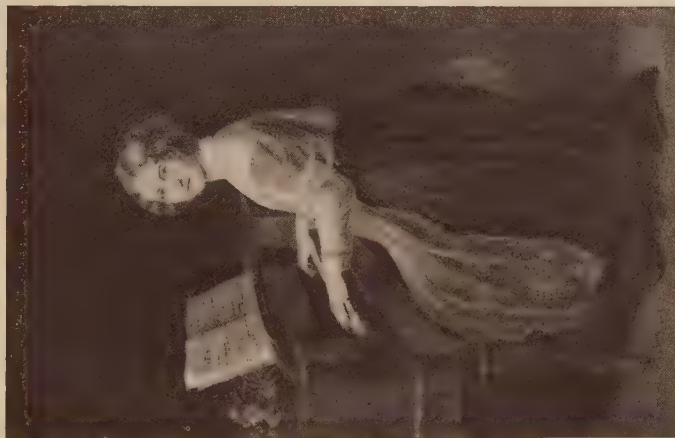
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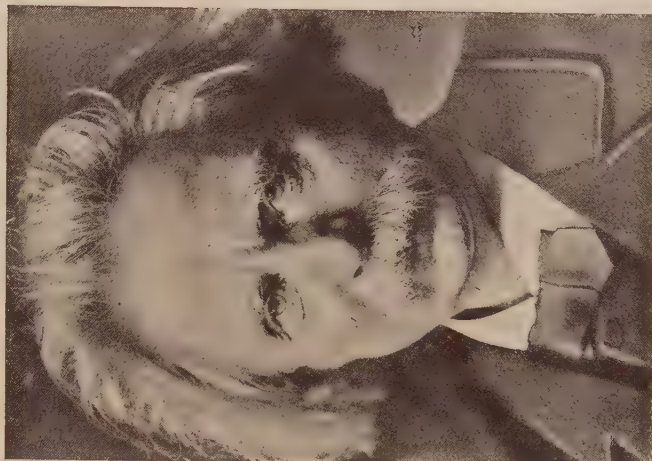
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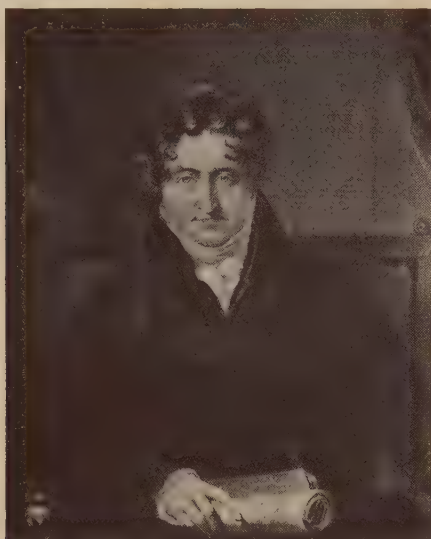
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Danish composers: (1) Christoph Ernst Friedrich Weyse (1774-1842), master of J. P. E. Hartmann and N. W. Gade. Lithograph by Fortling. (2) Friedrich Kuhlau (1786-1832). Unsigned lithograph. (3) Johann Peter Emil Hartmann (1805-1900). Lithograph by J. W. Tegner, from a daguerreotype. (4) Niels Wilhelm Gade (1817-1890). Lithograph by Joseph Kriehuber, Vienna, 1844. (5) Jenny Lind (by marriage Goldschmidt), celebrated as the "Swedish Nightingale" (1820-1887), singing Mendelssohn's song: "Bei der Wiege". Oil painting by Louis Asher in the National Museum, Stockholm. Photograph by Bruckmann. (6) Edvard Grieg (1843-1907), Norway's most famous composer. Photograph by Fritz Reinhardt (formerly Perscheid) of Leipzig.





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Edward Elgar:

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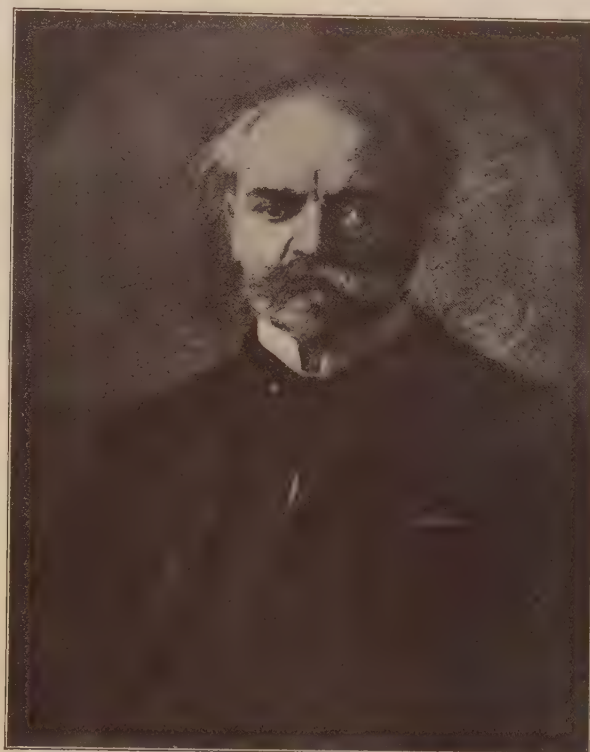
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(1) Michael KELLY (1762–1826), a friend of Mozart; opera singer and dramatic composer. Mezzotint by C. Turner, after J. Lonsdale, London, 1825. (2) Michael William BALFE (1808–1870), composer of the opera "The Bohemian Girl" (London, 1843). Oil portrait by Rothwell in the National Portrait Gallery, London. Museum photograph. (3) Sir William Sterndale BENNETT (1816–1875), one of the best English composers of the 19th century. Lithograph by C. Baugniet. (4) Sir Michael COSTA (1808–1884), composer and well-known conductor. Unsigned lithograph. (5) William Vincent WALLACE (1818–1865), opera composer and pianist. Lithograph by C. Baugniet, London 1846. (6) Sir Arthur SULLIVAN (1842–1900), composer of the comic opera "The Mikado" (London, 1885). Photograph by Elliot & Fry, London. (7) Sir Edward ELGAR (b. 1857), the most famous English composer of the present day. Photograph. (8) Edward MACDOWELL (1861–1908), the most prominent composer in the United States. Photograph.





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(1) Friedrich SMETANA (1824—1884), composer of the comic opera "Prodaná nevěsta" ("The Bartered Bride"), Prague, 1866. Etching by Johann Lindner. (2) Anton Dvořák (1841—1904), the most famous Czech national composer of the immediate past. Etching. (3) The Bohemian Quartet, founded in 1892: Karl HOFFMANN (b. 1872, 1<sup>st</sup> violin), the composer Joseph SUK (b. 1874, 2<sup>nd</sup> violin), Georg HEROLD (viola), Hans WIHAN (1855 to 1920, violoncello). Pencil caricature by Hugo Böttinger, 1907.





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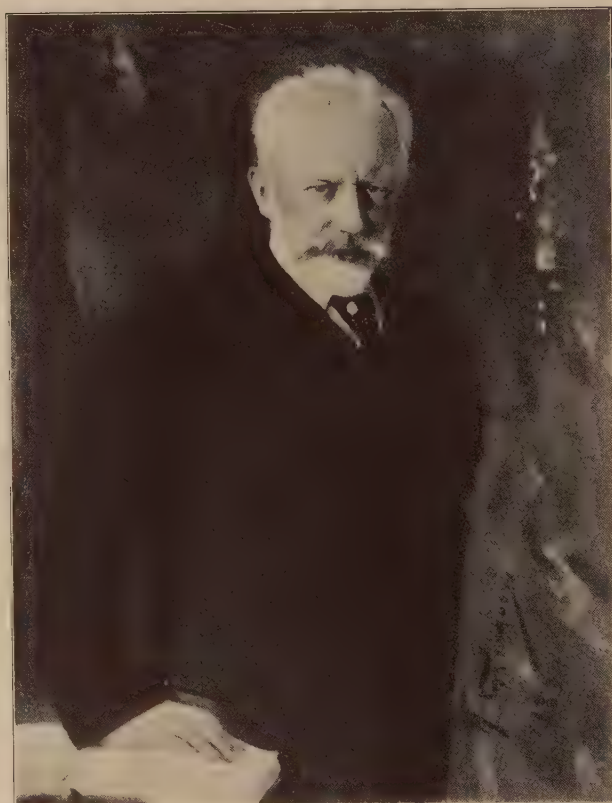
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(1) Alexis Lvov (1799—1871), author of the Russian National Hymn (1833). Lithograph from the portrait by Franz Krüger. (2) Anton RUBINSTEIN (1829—1894), piano virtuoso and composer of the opera "The Demon" (St. Petersburg, 1875). Portrait as a child. Pencil drawing by R. Saletz[?]; Dresden, December 28, 1842. Formerly in the Heyer Museum, Cologne. (3) Alexander BORODIN (1833—1887), composer of the opera "Prince Igor". Photograph from the 1880 period. (4) Modeste MUSSORGSKY (1835—1881), composer of the opera "Boris Godunov" (St. Petersburg, 1874). Oil painting by Ilya Repin (1881) in the Tretyakov Gallery, Moscow. (5) Peter TCHAIKOVSKY (1840—1893), most prominent Russian composer of the 19<sup>th</sup> century. Oil portrait by Nicolai Kusnezoff (1893) in the Tretyakov Gallery, Moscow.

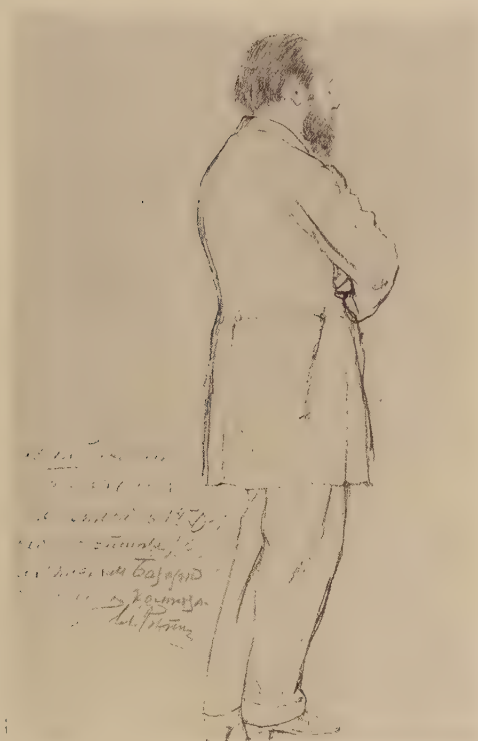




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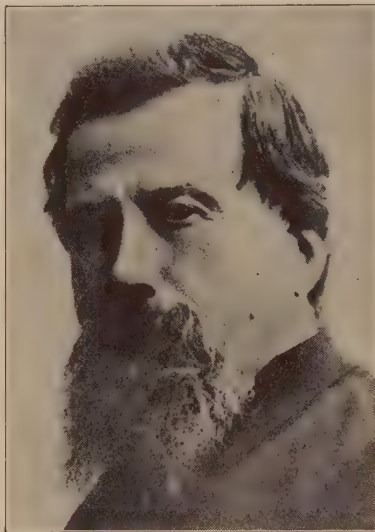
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(1) Michael GLINKA (1804—1857), composer of the opera "A Life for the Tsar" (St. Petersburg, 1836). Pencil drawing by Ilya Repin (1892): study for the oil painting in the Tretyakov Gallery, Moscow. (2) César CUI (1835—1917). Pencil drawing by Repin, 1892. (3) Mili BALAKIREV (1837—1910), leader of the so-called New Russian school. Pencil drawing by Repin (1870). (4) Nicolai RIMSKY-KORSAKOV (1844—1908), composer of the national opera "Sadko" (Moscow, 1897). Pencil drawing by Repin (1888).





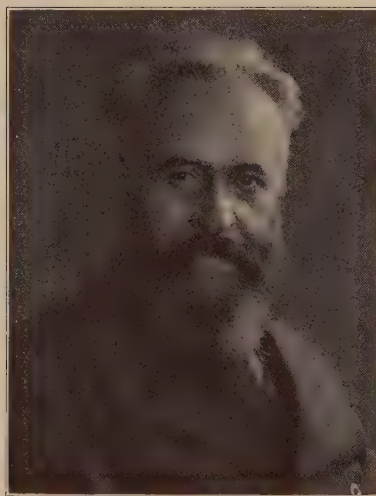
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(1) Arrigo Boito (1842—1918), composer of the Opera, "Mefistofele" (Milan, 1868; Bologna, 1875) and librettist for Verdi's Operas, "Otello" (Milan, 1887) and "Falstaff" (Milan, 1892). Photograph. (2) Amilcare Ponchielli (1834—1886), composer of the Opera, "Gioconda" (Milan, 1876; libretto also by A. Boito). Photograph. (3) Ermanno Wolf-Ferrari (b. 1876), composer of the comic Opera, "Le donne curiose" (Munich, 1903) (?) and the Operas, "Le gioielli della Madonna" and "Sly". Photograph. (4) Alberto Franchetti (b. 1860), composer of the Opera, "Germania" (Milan, 1902). Photograph by A. Badodi, Milan. (5) Francesco Cilea (b. 1866), composer of the Opera, "Adrienne Lecouvreur" (Milan, 1902). Photograph by A. Badodi, Milan. (6) Arturo Toscanini (b. 1886), conductor; hitherto artistic director of the Teatro alla Scala, Milan. Drawing by G. Tabet, Milan.





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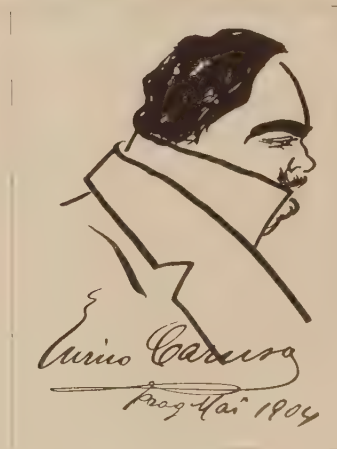
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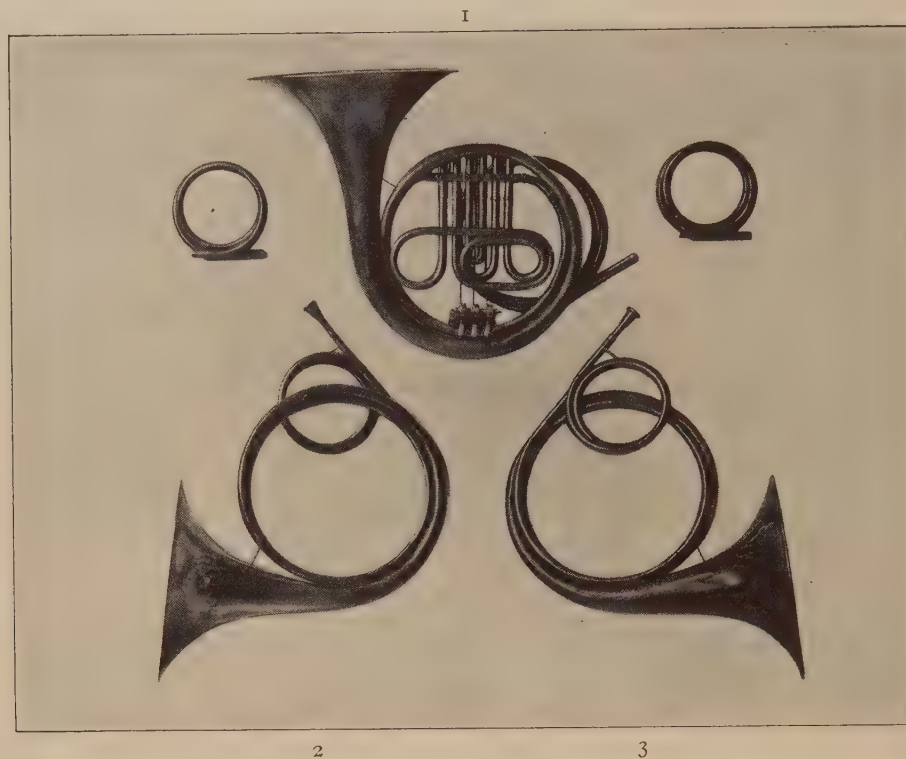
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The "Verismo" School: (1) Ruggiero LEONCAVALLO (1858—1919), composer of the opera "Pagliacci" (Milan, 1892). Photograph. (2) Pietro MASCAGNI (b. 1863), composer of the opera "Cavalleria Rusticana" (Rome 1890). Photograph by Calzolari, Milan (c. 1895). (3) Umberto GIORDANO (b. 1867), composer of the opera "Fedora" (Milan 1898). Photograph by M. Castagneri, Milan. (4) Giacomo PUCCINI (1858—1924), composer of the opera "La Bohème" (Turin, 1896). Photograph by G. Ballerini & Co., Florence. — Great Italian singers. (5) The baritone Mattia BATTISTINI (1857—1928). Photograph by Montabone, Rome (1888). (6) The tenor Enrico CARUSO (1873—1921). Self-portrait (pen-and-ink caricature). Prague, May, 1904. Cologne, Collection of G. Kinsky.





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Brass wind instruments (the horn and trumpet family); (1)—(3) Valvehorn in F (with 3 valves and two crooks) and two valveless natural horns by Joseph Riedel, Vienna, c. 1850. (4) Valve trumpet in F (with three Viennese double-valves) by L. Uhlmann, Vienna, c. 1850. The essential progress in the development of the modern orchestra rests upon the invention of the valve (by the Silesian horn-player Friedrich Blümel in 1813), which enabled horns and trumpets to play the full chromatic scale. (5) Bass ophicleide in brass (a bass keyed horn, forerunner of the bass tuba, invented by Halary of Paris in 1817). Nuremberg, Germanic Museum. (6) Wagner tuba (tenor tuba in B-flat with 4 valves, a tenor horn with waldhorn mouthpiece) by Florian Slack, Vienna (d. 1918), for which Wagner wrote in the "Ring" and Bruckner in his symphonies. Figs. (1)—(4) and (6): Vienna, Art History Museum.



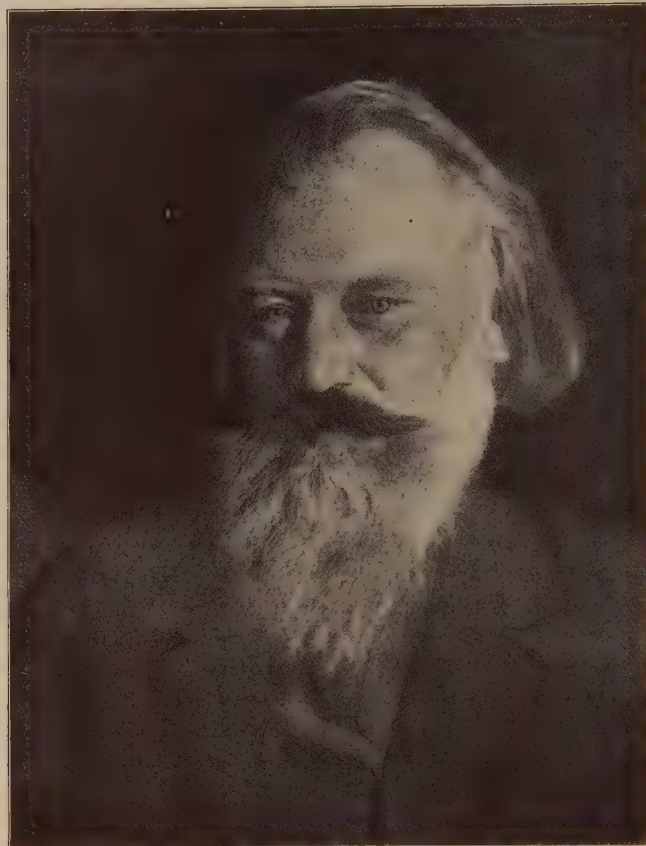


Wood-wind instruments (flutes and reed instruments): (1) Reform flute after Schwedler and Kruspe by Karl Kruspe, Leipzig, c. 1895. Vienna, Art History Museum. (2) Metal Böhm flute, constructed as an experiment for the Paris Exhibition of 1867 by W. Bradka at Gumpoldskirchen, near Vienna. Vienna, Art History Museum. The basis of construction in all modern wood-wind is the ring-key system by which the tube is divided into an acoustically correct scale. The system was invented by Theobald Böhm in Munich, 1832, and improved in 1847. (3) The Heckel English Horn (alto oboe in F). (4) Heckel oboe. (5) Heckelphone (baritone oboe). (6) Heckel clarinet. (7) Heckel bassoon. (8) Heckel double bassoon. Figures (3)—(9) (relative sizes varying in scale) illustrate the products of William Heckel's wind instrument factory at Biebrich-am-Rhein and Wiesbaden (founded 1831), which is the leading one of its kind.





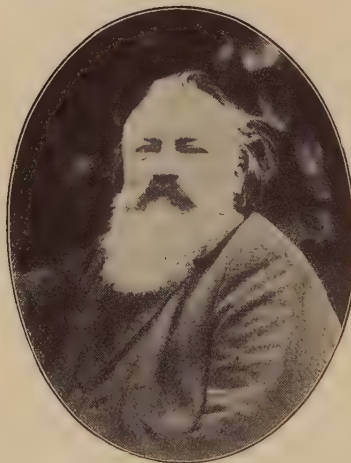
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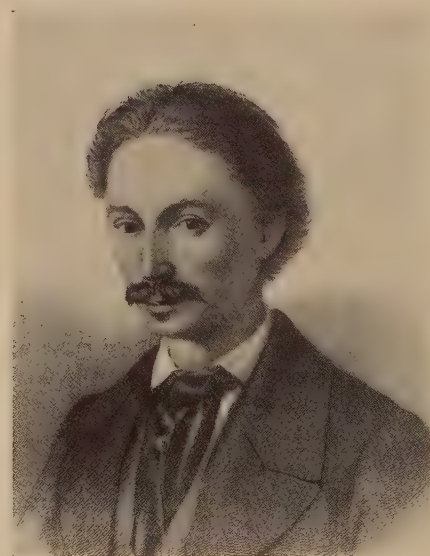
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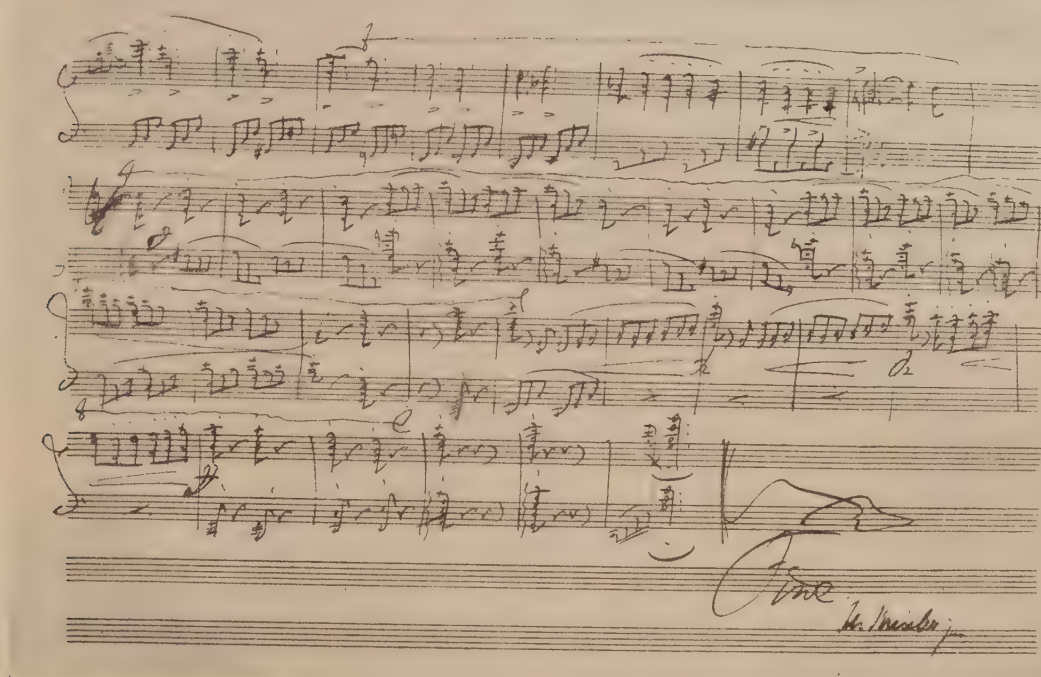
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Johannes BRAHMS (1833—1897): (1) Oil portrait [after a photograph taken in 1866—67] by C. Jagemann in the Historical Museum of Vienna. Photograph by Dr. P. Wolff, Frankfurt. (2) Portrait late in life. Photograph from a private owner in Leipzig. (3) As above. Unsigned photograph. From Brahms' circle of friends: (4) The great violinist Joseph JOACHIM (1831—1897). Etching by Gustav Eilers, Berlin 1890. (5) The great singer Julius STOCKHAUSEN (1826—1906). Steel engraving by C. O. Berger, after Robert Krausse.

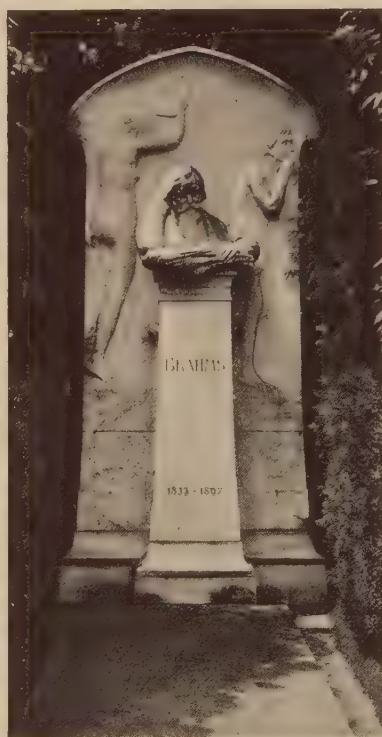




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Johannes BRAHMS. (1) Last page of the piano sonata in C, Op. 1, autograph copy written in 1852–53 with the signature "Joh. Kreisler jun." Vienna, National Library. (2) Cover of the *Lieder*, Op. 96, published by N. Simrock, Berlin, in 1886. Etching by Max Klinger. (3) Memorial to the composer in the Zentralfriedhof, Vienna, executed by the sculptor Ilse Conrat and unveiled on May 7, 1903 (Brahms' 70<sup>th</sup> birthday).





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(1) Joseph JOACHIM (1831—1907) and Clara SCHUMANN (1819—1896) at their concert in Berlin on December 20, 1854. Coloured charcoal and chalk drawing by Adolph Menzel. In the possession of the artist's brother-in-law, Geheimrat Krigar-Menzel, at Berlin-Dahlem. Photograph by Bruckner. (2) The Joachim quartet: Joseph JOACHIM (1<sup>st</sup> violin), Karl HALIR (1859—1909, 2<sup>nd</sup> violin), Emanuel WIRTH (1842—1923, viola), Robert HAUSMANN (1852—1909, violoncello). Etching by Ferdinand Schmutzer, Vienna (d. 1928). (Joseph Joachim: see also p. 342, fig. 4).

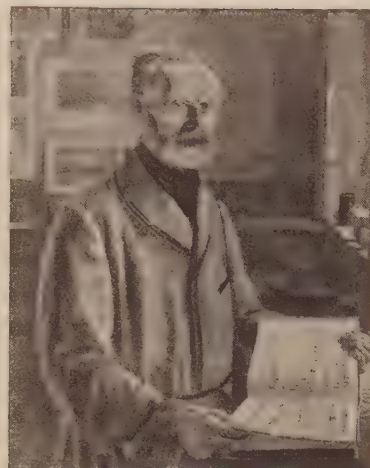




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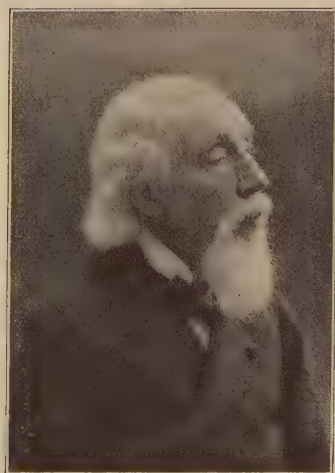
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(1) François Joseph FÉTIS (1784—1871). Lithograph by C. Bagniet, 1841. (2) Adolf Bernhard MARX (1795—1866). Lithograph by Engelbach. (3) Friedrich CHRYSANDER (1826—1901). Oil painting by Leopold Graf Kalckreuth. (4) Hugo RIEMANN (1849—1919). Photograph. (5) Philipp SPITTA (1841—1894). Photograph. (6) Hermann KRETZSCHMAR (1848—1924). Photograph. (7) François Auguste GEVAERT (1828—1908). Photograph by Klary, Brussels. (8) Guido ADLER (b. 1855). Photograph. (9) Felipe PEDRELL (1841—1922). Photograph.

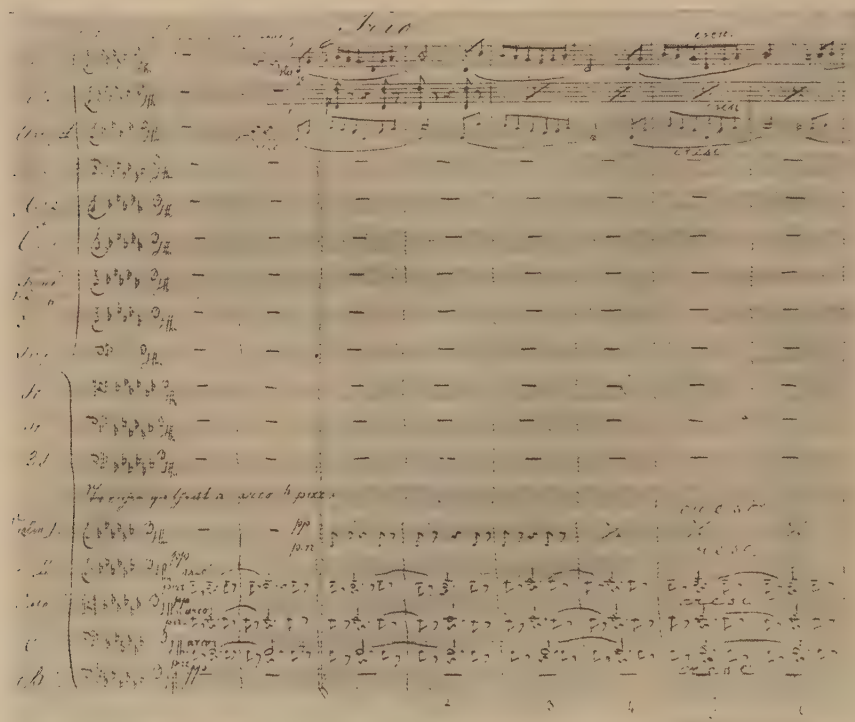




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Anton BRUCKNER (1824–1896), the great symphonic composer: (1) Oil portrait by F. Bératon 1889, Historical Museum of Vienna. (2) The great organ of the collegiate church of St. Florian in Upper Austria, where Bruckner was organist 1848 to 1855. This celebrated organ was built in 1770 by the priest F. X. Chrismann (or Griesmann, d. 1795), rebuilt in 1837, and underwent its final reconstruction at the hands of the Salzburg organ-builder Matth. Mauracher. (3) First page of the Scherzo-Trio of the 4<sup>th</sup> (Romantic) symphony in E-flat. Autograph score of the first revision of 1878. Vienna, National Library.





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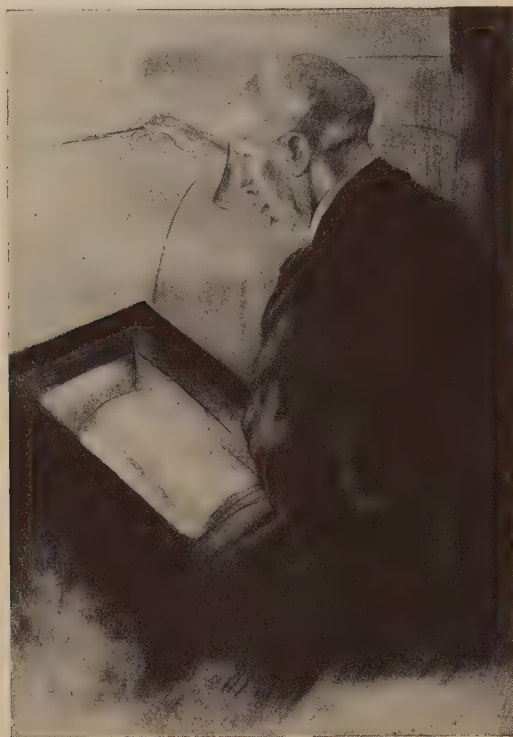
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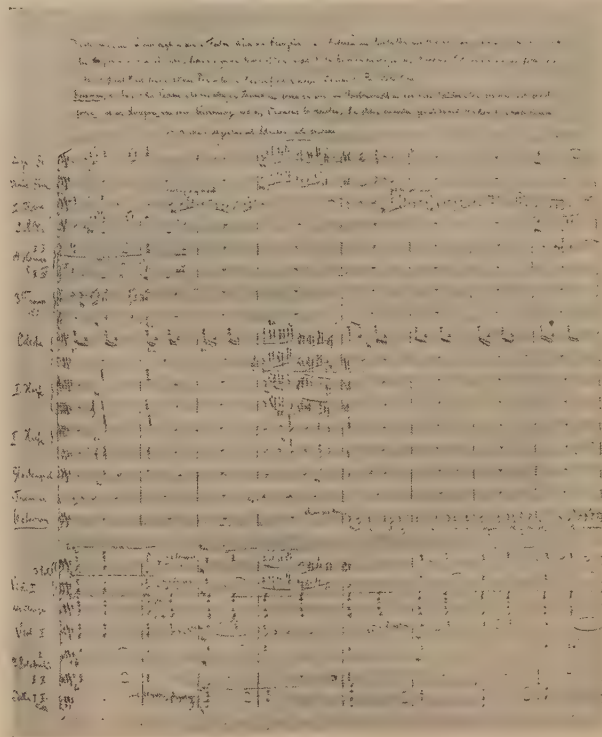
4

Hugo WOLF (1860—1903), master of the new German art of song brought into being by Wagner. (1) Pastel portrait by C. Wagner, 1907, Historical Museum of Vienna. (2) The memorial to Hugo Wolf in the Zentralfriedhof, Vienna, unveiled by Edmund Hellmer on October 20, 1904. (3) Max REGER (1873—1916). Photograph by Schafgans, Bonn, 1913. (4) Ferruccio BUSONI (1866—1924). Photograph by M. Schwartzkopf, Zurich.

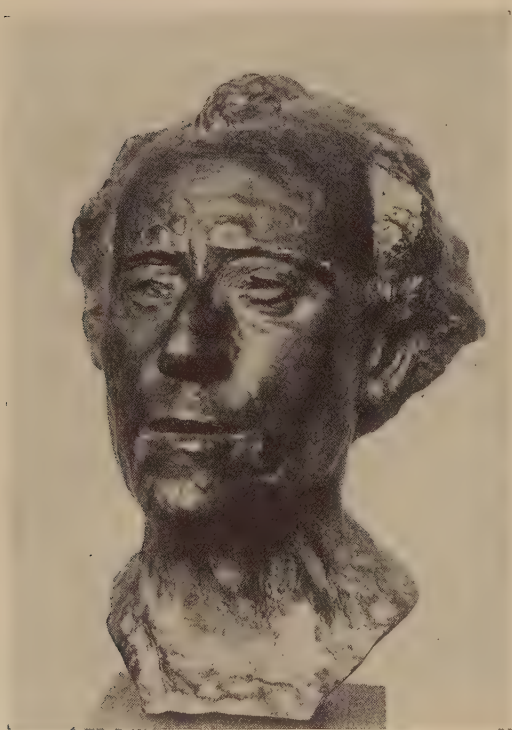




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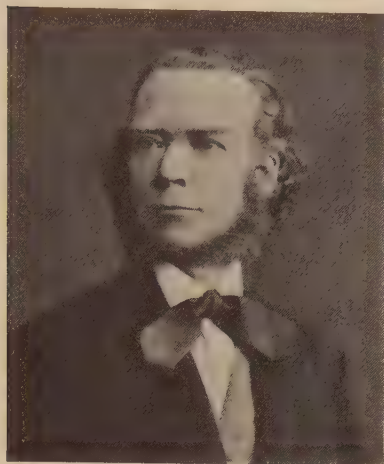
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4

(1) Richard STRAUSS (b. 1864) conducting. Etching by Alois Kolb, 1924. (2) Octavian's entry from the 2<sup>nd</sup> act of the comedy with music "Der Rosenkavalier", Op. 59, written in 1909–1910 (text by Hugo von Hoffmannsthal, d. 1929). First performance: Dresden, January 26, 1911. Autograph score in the National Library, Vienna. (3) Bronze bust of the composer Gustav MAHLER (1860–1911) by Rodin, in the Musée Rodin, Paris. (4) Hans PFITZNER (b. 1869), composer of the Musical Legend "Palestrina". (First performance: Munich, June 12, 1917.) Photograph.





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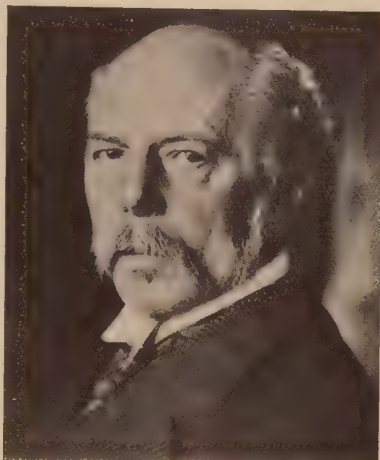
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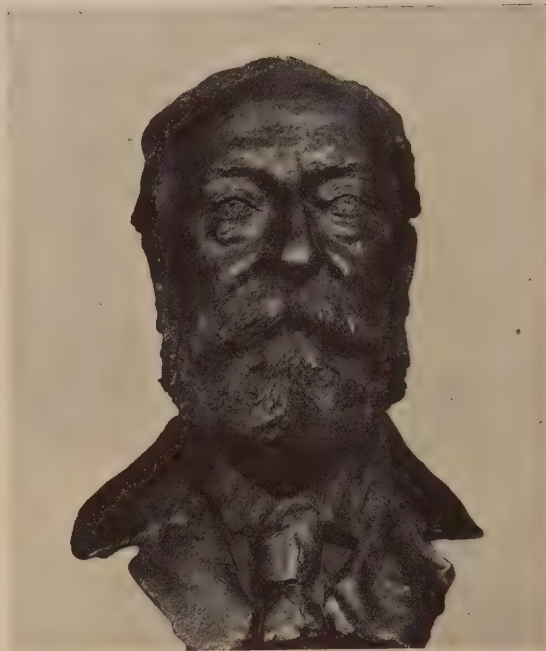
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François Antoine HABENECK (1781—1849): see p. 321, fig. 1. (1) Carl REINECKE (1824—1910, Leipzig). Photograph by G. Brokesch, Leipzig. Hans von BÜLOW (1830—1894): see p. 327, fig. 4. (2) Franz WÜLLNER (1832—1902, Cologne). Photograph. (3) Charles LAMOUREUX (1834—1899, Paris). Photograph by Martinotto Frères, Grenoble. Hermann LEVI (1839—1900): see p. 331, fig. 7. Hans RICHTER (1843—1916): see p. 331, fig. 8. (4) Fritz STEINBACH (1849—1919, Meiningen and Cologne). Heliogravure by Adolf Eckstein, Berlin-Charlottenburg (1904). (5) Ernst SCHUCH (1847—1914, Dresden). Photograph by J. Niclou. (6) Gustav MAHLER (1860—1911, Vienna). Photograph. (7) Felix MOTTI (1856—1911, Karlsruhe and Munich). Photograph. (8) Arthur NIKISCH (1855—1922, Leipzig and Berlin). Photograph by Hoenisch, Leipzig. (9) Felix WEINGARTNER, Edler von Münzberg (b. 1863; Berlin, Vienna, Darmstadt and Basel). Photograph.





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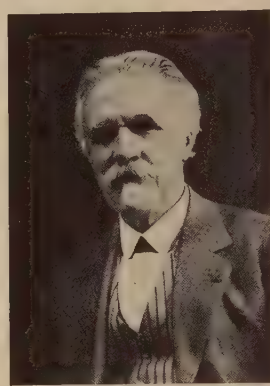
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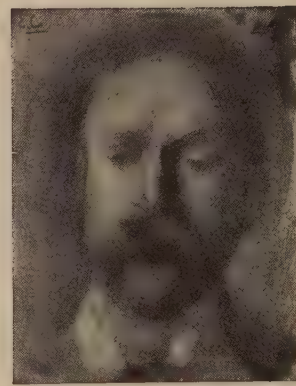
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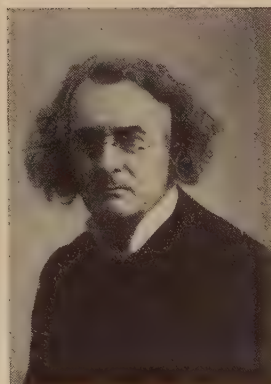
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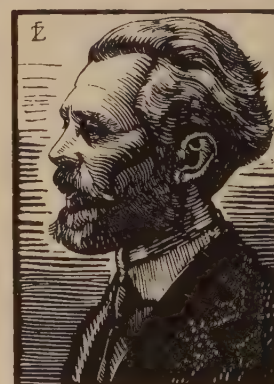
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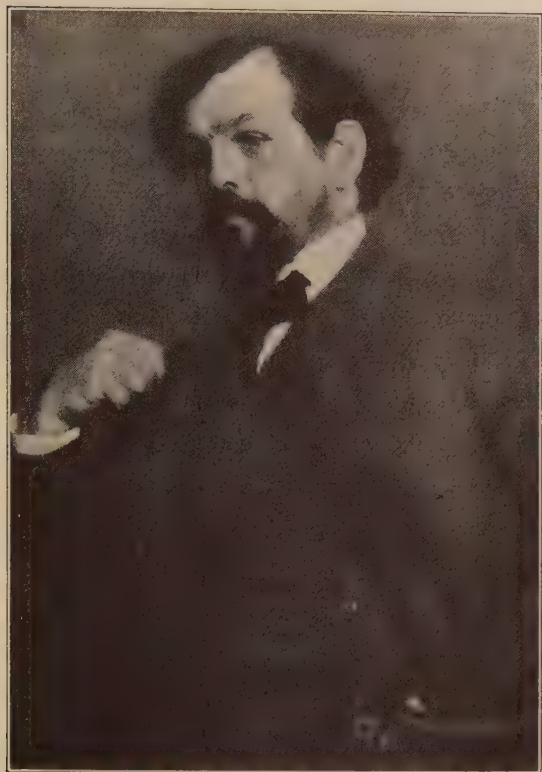
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10

(1) César FRANCK (1822—1890), composer of the oratorio "Les Béatitudes" (1879), and actually the founder of the young school of French composers. Marble relief by Rodin. Paris, Musée Rodin. — (2) Camille SAINT-SAËNS (1835—1921), composer of the opera "Samson and Delilah" (Weimar 1877). Bronze bust by Paul Dubois. Paris, Musée du Louvre. Photograph by Les archives photographiques. (3) Alexandre GUILMANT (1837—1911), eminent organist and organ composer. Photograph by Henry Manuel, Paris. (4) Gabriel FAURE (1845—1924). Photograph by G. L. Manuel frères, Paris. (5) Vincent d'INDY (b. 1851). Photograph by Choumoff, Paris. (6) Ernest CHAUSSON (1855—1899). Oil painting by Eugène Carrière. — Belgian Composers: (7) Guillaume LEKEU (1870—1894). Woodcut by A. La Patellière. (8) Peter BENOIT (1834—1901). Oil painting by Jan van Beers. Antwerp, Musée des Beaux Arts. Museum photograph. (9) Edgar TINEL (1854—1912), composer of the oratorio "Franciscus" (Malines 1888). Photograph by the Compagnie Belge, Brussels. (10) Joseph JONGEN (b. 1884). Woodcut by Lewitzka.





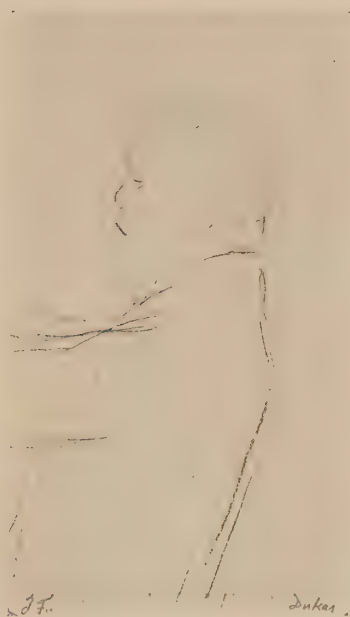
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(1) Claude DEBUSSY (1862—1918). Oil painting by Jacques Emile Blanche, 1903. (2) From Act I of the lyrical drama "Pelléas et Mélisande" by Debussy. (Poem by Maeterlinck. First performance, Paris, Opéra Comique, April 30, 1902). Autograph score in the Conservatoire Library, Paris. (3) Maurice RAVEL (b. 1875). Photograph. (4) Paul DUKAS (b. 1865). Drawing by J. Flandrin. (5) Cyril SCOTT (b. 1879). Photograph by Holman & Paget, London.

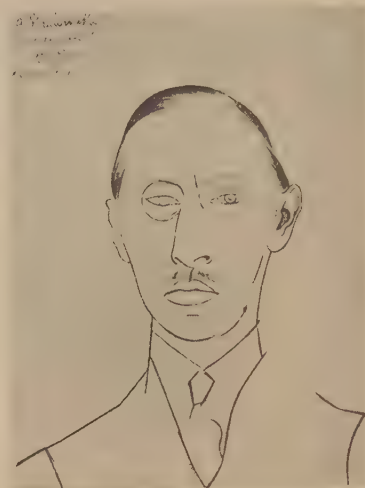




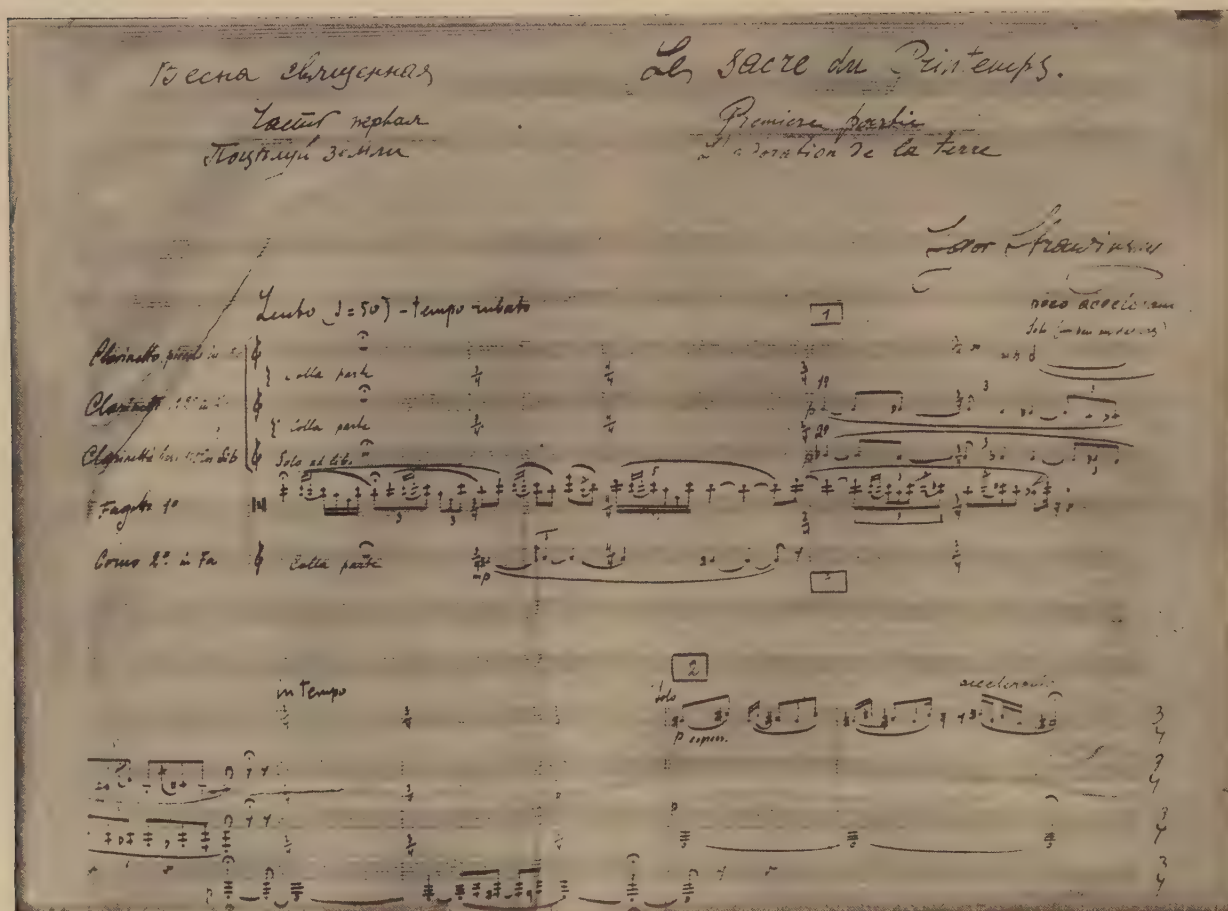
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(1) Alexander GLAZOUNOV (b. 1865). Charcoal Drawing by V. Serov, 1906. (2) Alexander SCRIBIN (1872—1915). Moscow photograph, 1912. (3) Igor STRAVINSKY (b. 1882). Drawing by Pablo Picasso, Rome 1917. (4) Opening of Stravinsky's Ballet Music "The Rite of Spring" (Paris 1913). Autograph score.



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